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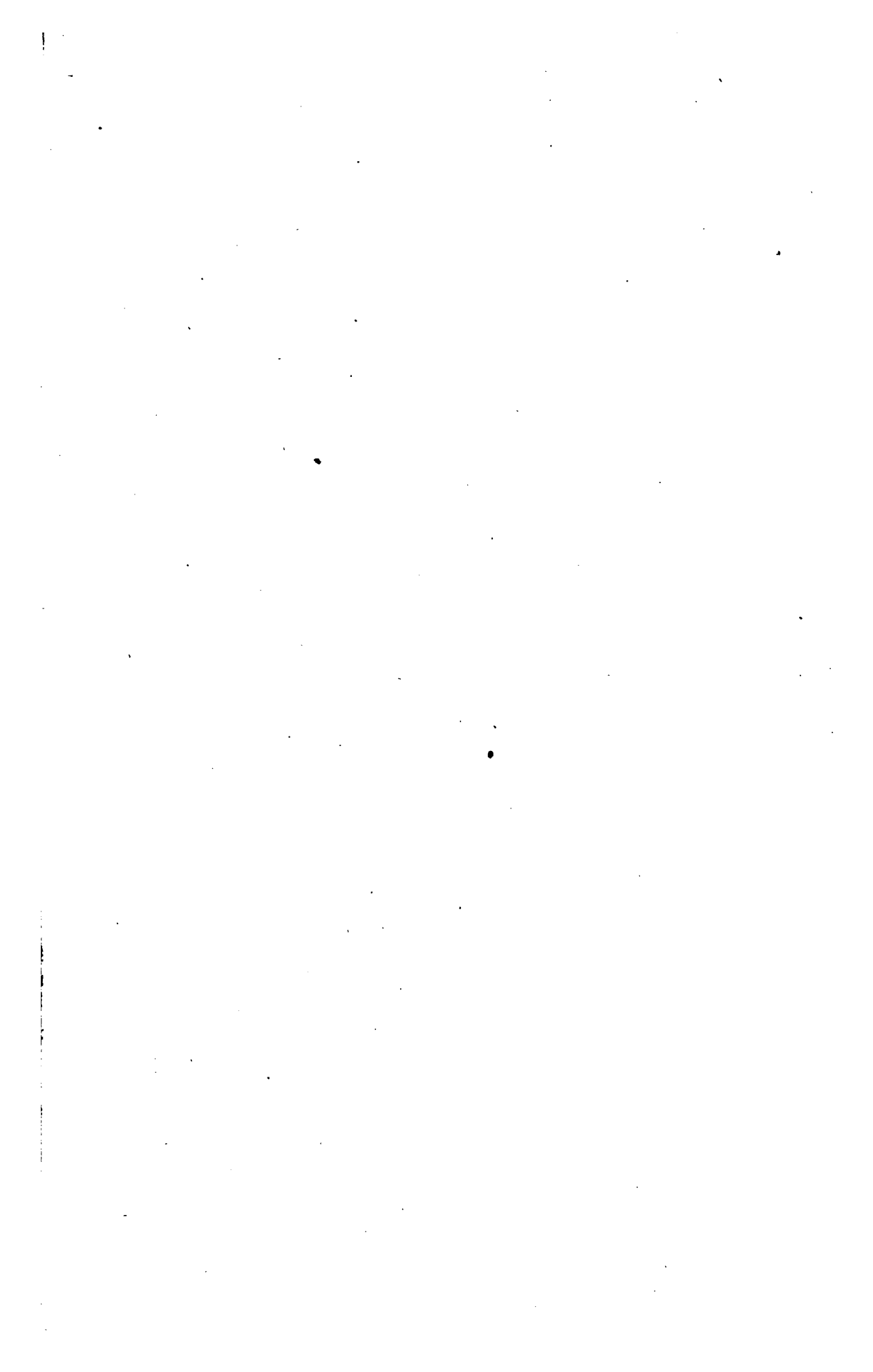
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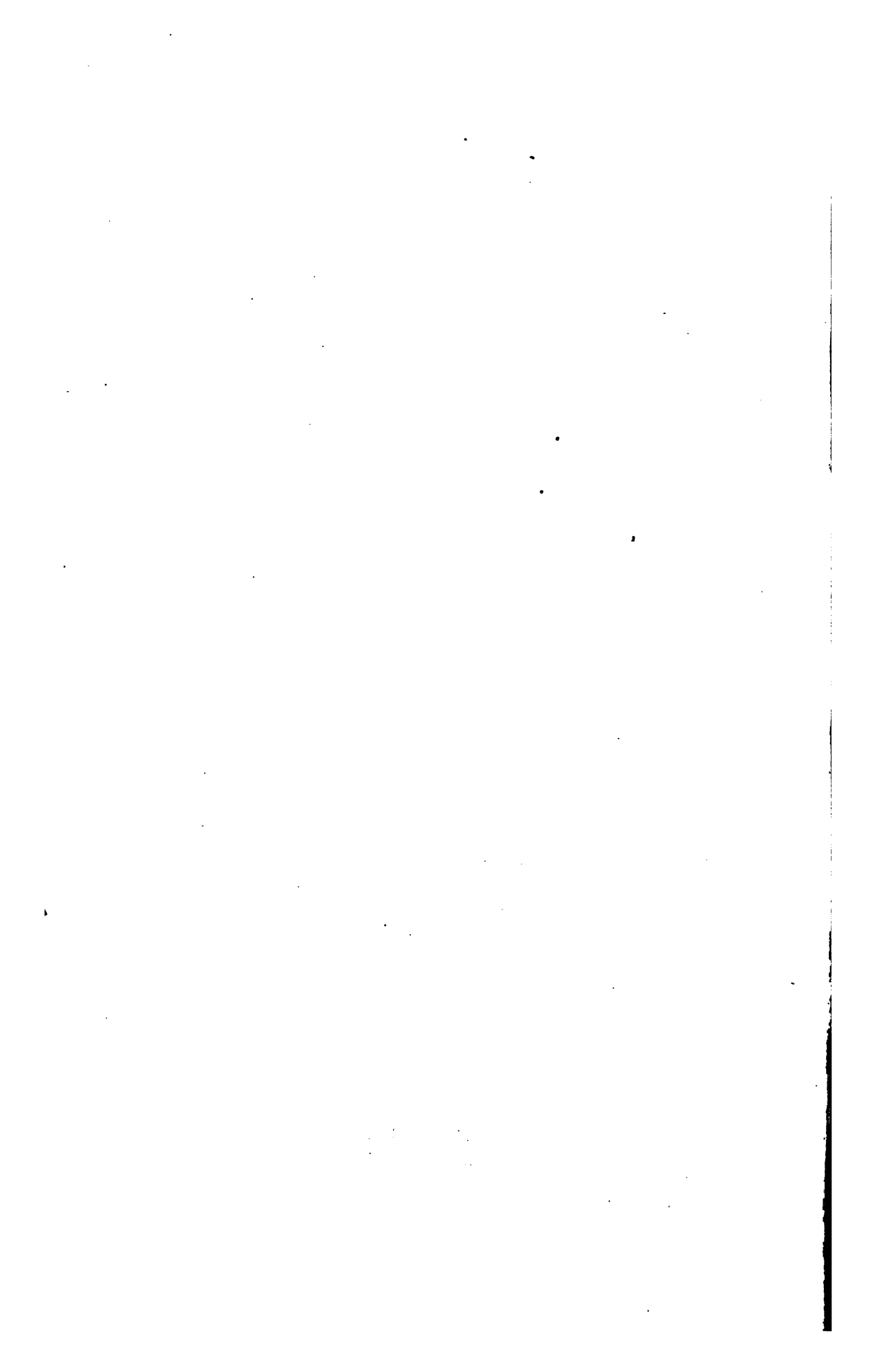
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MONUMENTAL REMAINS, &c.

Part I.

London: Pub. by J. Neale & Co. 1852. New York: J. Neale & Co. 1852. 16mo. 10s. 6d.



5-11-19

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London, Pub. by J. & J. Hatchard, 1801. Printed by J. & J. Hatchard, 1801.

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VIEWS

OF THE MOST INTERESTING

Collegiate and Parochial Churches

IN

GREAT BRITAIN;

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WITH

HISTORICAL AND ARCHITECTURAL DESCRIPTIONS.

VOL. II.

C
LONDON:

**PUBLISHED BY LONGMAN, HURST, REES, ORME, BROWN, AND GREEN,
AND SHERWOOD, JONES, AND CO., PATERNOSTER-ROW.**

1825.

FA 2398.1

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~~FA 2395.1~~

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J. M. Creery, Tookes Court,
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St. Nicholas' Church,

BULWICK, NORTHAMPTONSHIRE;

RECTOR,

REV. JOHN THOMAS TRYON.

BULWICK, or as it was sometimes spelt *Bolewyke*, is in the Hundred of Corby, ten miles from Stamford, on the road to Kettering, and is situated in Weldon Deanery. The Church, of which we present a south view, is a very fine specimen of that peculiarity in architecture for which this county is one of the most celebrated in the kingdom. The Tower and stone Spire are models of their kind; simply elegant in their general appearance, they combine the most just proportions with a tasteful distribution of ornament. Four plain graduated buttresses at the angles support the Tower; its basement, fourteen feet by ten, as high as the body of the Church, is plain; but the lofty story which rises above, is ornamented on each face with two united, and very elegantly proportioned pointed windows, filled with tracery in the upper part, and divided by a transom in the middle; above, is a rich band or fascia filled with quatrefoils, &c., and grotesque heads, forming water-spouts at the angles; the Tower is finished with an embattled parapet. The Spire, of stone, which rises to a considerable height, is octagonal, pierced with two tier of tabernacled openings, on alternate sides, and is terminated by a vane; the Church standing on an eminence above the village, the spire is a most pleasing object for many miles. The structure consists of a body, north and south aisles, and a chancel; its total length is ninety feet six inches; breadth, including the aisles, forty-nine feet six inches. The entrance is by a porch on the south side; the body of the Church is divided from the chancel by a screen, and, on the south side the altar, is the triple sedilia of stone, and a piscina. Bridges, in his history of this county, mentions the following memorials; but, from alterations, during the various repairs the Church has undergone, some of them no longer exist. In the chancel is a stone to the memory of the Rev. John Nobles, who had been Rector of this parish forty-two years, ob. 1692, æt. 69, and, on the east wall, a tablet to the Rev. Charles Nettleton, twenty-six years Rector of the parish, ob. 1719, æt. 57; there is also now remaining another stone in the north wall of the Chancel to the

ST. NICHOLAS' CHURCH, BULWICK, NORTHAMPTONSHIRE.

memory of the Rev. Francis Jackson, who was forty-nine years Rector of this parish, ob. 1770, æt. 75.

Near the screen, in the body of the Church, is a brass, with this inscription :

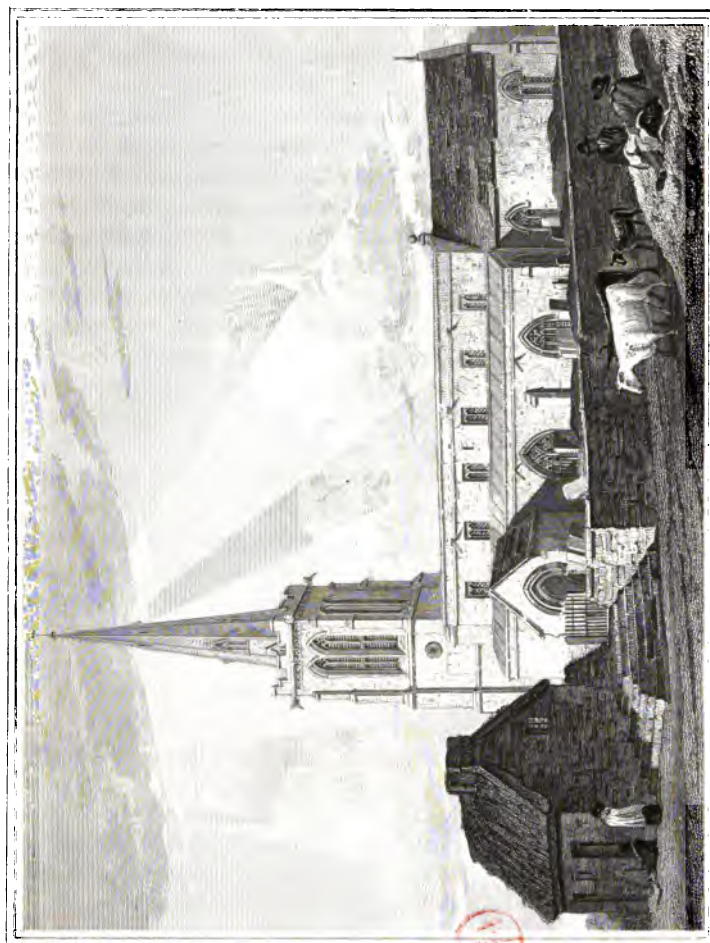
"Hic jacent Will'mus Etgoz et Margaretæ uxor ejus qui quidem Will'm — XIX^o — die mensis Ap'lis A'no D'ni Mill'mo cccc^o. LXXXII. quor' a'abus propi. —"

Against the south wall, a mural monument, with the figures of an elderly man and woman kneeling on opposite sides of a *prie dieu* inscribed below, *nobis vita solus Christus est*; beneath the figures are represented six children, Elizabetha, Johannes, Gulielmus, Ricardus, Carolus, and Josias. Arms, *vert, a fleur de lis, argent*. Crest, *a goat's head proper*. Above the figures this inscription, "Hic jacet Henricus Fowkes Miles uxorque ejus fidissima domina Jana, Roberti Denys Equitis de Brickton, comitatu Devon, filia, adjacet tumulata quæ postquam a prædicto conjuge cum unica gnata undecim filios peperit una cum decimo tertio, Augusti 23, anno domini, 1609, in partu obiit, itidem Henricus Miles letho solvit debitum die — anno Domini —." On a board against the south-west pillar, "John Brown, confectioner, citizen and salter, of London, eldest son to William Brown, late of Bulwick town, gave, in the year 1662, when corne was deare, to the poor of this town of Bulwick, being the place of his nativity, the somme of three pounds ten shillings."

In this parish was formerly a Guild to the honor of St. Anne; by the commissioners' return, the second year of the reign of Edward VI., it was certified to be possessed of a stock money gathered of men's devotions bestowed on lights and drinking in *gange week*, amounting to eight pounds, six shillings, and eight pence.

In the Church-yard here was also founded a chantry to the honor of St. Anne and our Lady, by Geoffry Cappe; Henry, Duke of Lancaster, John of Ghent, and Lord William Zouche, for two priests.

The Church is at present undergoing a repair at the expense of the parish, when new pews, and a new pulpit and reading-desk of oak, are to be erected.



Drawn by A. R. Noddy.

BULWICK CHURCH.

MANHAM TOWNSHIP.

PL. I.

Engraved by W. Wallis.

Printed by J. W. Wallis, at the Office of the Leeds Mercury, near Farnham, Surrey.

The Church of St. Peter and St. Paul,

KETTERING, NORTHAMPTONSHIRE ;

RECTOR,

THE REV. B. W. FLETCHER.

THE pride and ornament of our Parish Churches are, no doubt, the lofty spires which, it may be observed, are generally found to be more prevalent in the flat than in the hilly counties. Northamptonshire abounds with them, and the example we have here selected may rank with the most elegant. Mr. Dallaway, in his *Observations on English Architecture*, has justly remarked, “ that the more beautiful specimens of a species of architecture exclusively our own, (for upon the Continent the spire is rarely seen,) are extremely simple, and owe their effect to their fine proportions, unbroken by ornamental particles.” This observation strikes us particularly with regard to the spires of this county, in which the several openings, surmounted by tabernacled canopies, break the beautiful outline of the principal object, and although they may give a richness of effect, deprive the spire of the chaste simplicity of its original design.

At the west end of this Church, which is dedicated both to Saint Peter and Saint Paul, is the embattled Tower, represented in our plate, three stories in height, graceful in its ornaments, and just in its proportions, having at each angle a small hexangular turret; from hence rises the spire, enriched with crockets, and terminating in a vane; on opposite sides of the spire are the small windows or openings above mentioned. Besides the body of the Church, which is really handsome, and is very generally admired, there is a North and South Aisle, separated from it by remarkably fine pillars, and a Chancel. In some of the windows of the Aisles are still remaining fragments of the painted glass, with which they were formerly filled, consisting chiefly of mutilated portraits of Ecclesiastics, and Saints of the Church.

During the late repairs, it became necessary to clear the walls of the whitewash, when a curious painting, apparently of the period of Henry VII., was discovered on the north wall of the Church. It represents a pilgrim with a greyhound, &c. This interesting relique is preserved to public view, principally through the praiseworthy exertions of a respectable antiquary residing in the town.

KETTERING CHURCH, NORTHAMPTONSHIRE.

On the back of the screen dividing the North Aisle from the Chancel, are figures of a man and four sons, and a woman and four daughters, with this inscription over their heads. *Orate pro a'tibus Willelmi Burgis et Johanne Alicie et Elizabeth uxorum ejus et animabus omnium Benefactorum suorum, Amen.* Underneath the figures is inscribed, "Who so redis mi name shal have Godys Blyssing and Our Ladys, and my Wyfis doe sey the same."

Over the North Porch are two sculptured shields, the first bearing, Two keys endorsed in saltier, four cross crosslets fitchée, arms of the Episcopal see of Peterborough. And the second charged with, Two swords in saltier, perhaps the see of London.

In the Church are no Monuments, except a small brass inlaid against the wall, for a member of the family of Sawyer, who endowed an hospital in this town for six poor widows. In the Church-yard are the remains of an ancient Tomb, without any inscription, but which, from an authentic tradition, was erected for the person who built the steeple. Over the Porch doot are three handsome niches, beautifully sculptured, in which were formerly statues of St. Peter, St. Paul, and the Founder of the Church, destroyed by the puritans in the time of Oliver Cromwell. Over this Porch is a cell, anciently used by one of the Monks of Peterborough, to the Abbot of which a weekly market was granted for the support of the said Monk.

Since the induction of the Rev. B. W. Fletcher, the present Rector, the Church has been newly pewed, and Galleries have been erected. The Right Honorable Lord Sondes is now the Patron.

The Town of Kettering in Huxloe Hundred, is pleasantly situated on a gentle ascent, above a branch of the River Nen, and contained in the year 1811, seven hundred and thirteen houses, with a population of three thousand two hundred and forty-two persons.



drawn by J. N. P. del.

Engraved by G. K. M. sc.

THE CHURCH OF ST. MARY,
WIMBORNE, DORSET.

And a full view of the interior of the church, from the west door, as seen from the north.

All Saints' Church,

OXFORD;

CURATE,

THE REV. J. BRADFORD.

IN a selection of Views of Churches, made for the purpose of illustrating the Ecclesiastical Architecture of the kingdom, it is conceived not improper to introduce a structure erected in the Italian manner, which so much prevailed from the time of Inigo Jones to the present period, although we decidedly object to the preference which is now given to it, over what is called the Gothic style. The church of All Saints, one of the principal in Oxford, has often and justly been praised by critics in architecture. Mr. Dallaway, after reciting the censure of Walpole upon modern churches, and the true observation of Murphy, that they are a vile compound, Italy having furnished the ground plan, Greece the Portico, and France, or Germany, the Spire; thus remarks upon All Saints, which he tells us was built by Dr. Henry Aldrich, the accomplished Dean of Christ Church, one of the most perfect architects of his time. "The spire has fewer objectionable parts than almost all those of Wren, Hawksmoor, or Gibbs, and the Church, with its Corinthian Portico, no less than the accuracy of its internal proportions, is uncommonly correct in composition and elegant in effect." *Anecdotes*, p. 105.

The plate represents the view of the north side, being taken from Lincoln College Lane, looking towards the High Street, in which the Church also forms a prominent and interesting object. It is constructed of a perishable stone, consequently many of the projecting parts have lost their sharpness, and the admirable details of its architecture have been impaired; but as a picture its effect is probably increased, the mouldering stone blending more happily with the venerable structures by which it is surrounded.

The entablature is remarkably bold; this is carried round the building, and is supported by coupled columns of the Corinthian order, a mode purely Italian. Its length is made to admit four large arch-headed windows and a noble portico, the columns are not fluted, and the frieze is perfectly plain; all its grandeur is therefore derived from the justness

ALL SAINTS CHURCH, CLIFTON.

of its proportions: over this is an attic and balustrade. The very fine Tower rises at the west end, consisting of a rustic basement, upon which is the Belfry story, which is adorned at the angles by striped pilasters, and surmounted by a balustrade, and vases upon pedestals at each corner: above, the Tower is cylindrical, and encircled by a beautiful peristyle of Corinthian columns, from whence rises an obelisk termination bearing a vane.

The old Church of All Saints, or All Hallows, as it was then frequently called, fell down from decay and neglect about the year 1699. Amongst other benefactors to the new edifice, Dr. Radcliffe became a considerable contributor, at the instigation of his friend Dr. Aldrich. The armorial ensigns of the various benefactors are displayed upon the ceiling. The Church consists of a Nave, or Body, with lateral Aisles, and a Chancel, and measures in length, within side, seventy-two feet, by forty-two feet in width; the height of the interior is fifty feet.

All Saints is a Curacy in the patronage of Lincoln College.



Drawn by J. H. Beale.

Engraved by W. Wallis.

ALL SAINTS CHURCH, OXFORD.

Under the Ed. Line, by the Rev. Dr. J. H. Beale, St. Dunstons Road.

St. Peter's Church in the East,

OXFORD;

VICAR,

THE REV. H. W. BUCKLEY, M. A.

THIS Church is considered to be one of the oldest in the kingdom, and its foundation is attributed to St. Grymbald, whose high character for piety and learning induced King Alfred to send a deputation to Rheims, in France, to persuade him to leave his own country, and to make England his residence. At the court of Alfred he became the companion of the celebrated Asser, whose Annals of the Reign of Alfred have been justly appreciated by the antiquary and the historian. In this work we have the account of Grymbald's presiding, by the direction of Alfred, over the University of Oxford, and his removal from that place to Winchester, and since it tends to establish the high antiquity and origin of this Church, may here be related.

In the year 886 a discord arose at Oxford between the old residents of the place, and Grymbald, and those persons whom he had brought with him. The former were attached to their established customs, and were unwilling entirely to obey the new institutions of Grymbald. The dissension lasted for three years, and Alfred himself at length went personally to Oxford to reconcile these differences. It appears that the king, anxious for the peace and welfare of his university, did not so immediately favour the cause of Grymbald as might have been expected. He appointed an audience, at which the different arguments of each party might fairly be discussed. The old schoolmen contended, that before the arrival of Grymbald letters had flourished there, though the scholars had been fewer; and they proved, by the indubitable testimony of ancient annals, that the ordinances and institutes of the place had been established by some pious and erudite men, as Gildas, Melkin, Nennius, Kentigem, and others, who there grew old in letters; and that St. Germanus, who had gone through the country, successfully combating and preaching against the errors of Pelagius, had resided half a year at Oxford; and that these institutions had been approved of by him. The arguments of Grymbald are not stated, but the king not immediately deciding against him, yet recommended peace and mutual concessions to either party.

ST. PETER'S CHURCH IN THE EAST, OXFORD.

Grymbald felt himself aggrieved at this, and instantly retired to the monastery at Winchester, recently founded by Alfred, and caused to be removed to Winchester the very tomb in which it had been his intention that his bones should be deposited after his decease. This tomb had been made in a vault under the chancel of St. Peter's Church in Oxford, which church Grymbald himself had built from the very foundation, of stone, hewn and polished with the utmost care.*

The vaulted Crypt is of no ordinary beauty, evidently of Saxon architecture, and is scarcely to be considered inferior to that under the Cathedral of Canterbury. It is thirty-six feet long, and twenty feet ten inches in width, being divided into three aisles, each of which is terminated at its western extremity by an arched door-way. One of these is reported to have been the entrance to a subterraneous passage, and the traces of the hinges of a door are still visible. They are, however now converted into the sacred repositories of the dead. The roof is low and vaulted, supported by eight massive pillars, on the capitals of some of which some admirable carving is still visible, and which has much exercised the ingenuity of the antiquary to decipher. Every care has lately been taken, under the direction of the Rev. S. W. Hughes, M.A. the present curate, with appropriate taste, to restore and preserve this venerable relic of ages long gone by; the mouldering bones and skulls, with which its floor was strewed, have been removed and re-buried in the church-yard, the windows and arches have been repaired, but it is much to be lamented that it is still liable to be flooded in winter from the rise of the level of the land-springs.

The Chancel itself, represented in plate 2, is particularly worthy of notice for two beautiful Saxon windows, ornamented with chevron mouldings, and from the richly sculptured intersecting arches, which support the roof. The groining is of stone, and there are winding staircases inserted in the walls which lead to the parts above it. The whole style of the Chancel corresponds with the interior of Iffley Church, and there is also a striking similarity between the south door of St. Peter's and the western entrance of that venerable fabric.

The remainder of the Church has the same character of building with the edifices of the time of Henry V. and is built in the pointed style. The large window on the south side contains, in its upper part, some beautiful specimens of old Painted Glass; and in one of those on the north side is a curious symbol of the Trinity.

* The passage in Asserius Menevensis is as follows:—"At Grymbaldus hæc iniquo animo gerens, statim ad monasterium Wintoniense ab Alfredo recens fundatum proficiscatur, deinde tumbam Wintoniam transferri curavit, in qua proposuerat post hujus vitæ curriculum ossa sua reponenda in testudine, quæ erat facta subter cancellum ecclesiæ Divi Petri in Oxoniâ, quam quidem ecclesiam idem Grymbaldus extruxerat ab ipso fundamento de saxo, summâ curâ perpolitâ.—*Wise's Edition of Asserius Menevensis*, page 53.

ST. PETER'S CHURCH IN THE EAST, OXFORD.

We must not omit to mention its richly ornamented porch, in which, on the one side, are the remains of a Benetier, or vessel for holy water; and the stone in the seat beneath has the appearance of being much worn by the bended knee. On the other side, in a window, is the fragment of an antique font, which was dug out from the Church-yard. It is of curious and very ancient workmanship, and once contained in bold relief the figures of the Twelve Apostles. The present font is of carved wood, and represents Adam and Eve at the foot of the forbidden tree, in the centre of which is the vessel for the consecrated water, the cover being curiously formed by the foliage.

There is a peculiarity in the construction of the Tower of the Church, that it tapers very considerably towards the top, but the interior is built straight, so that the amazing strength of its foundations may readily be conceived; it contains a good peal of six bells.

The body of the Church is about seventy-six feet long, and forty-two feet wide. The length of the Chancel is thirty-nine feet, but its whole character would evidently be improved, by removing the Organ and Loft, and placing it in the Western Gallery, thus affording a connected and uninterrupted view of the Chancel. The Organ is in great part the work of Father Smith; it was repaired, and additions made to it by Messrs. Green and Byfield of London, by subscription from the inhabitants and contributions from the Heads of Colleges within the parochial limits, about the year 1760, at which time the whole edifice was repaired and new pewed at the expense of the Parish.

Many persons of local distinction and of eminence in the literary world are buried within this Church; and among these we may mention Dillenius, formerly Sherardian Professor of Botany, the Langbaines, and Potters, and many Heads of Colleges and Halls within the precincts of the Parish; many of the Principals of Hart Hall, now demolished, and the family of the Frewins have found their last resting place within this venerable pile. Here lie also the remains of Josiah Pullen, whose name will survive as long as the well known tree planted by his own hand on Headington Hill shall continue in existence. There are also several memorials and inscriptions on brasses affixed to the walls. One of these, to Dr. Richard Radcliffe, and another to the memory of Simon Parrett, and Elizabeth his wife, which we have here transcribed. It records the unusual circumstance of his having been twice Proctor of the University.

Here resteth the bodies of Simon Parrett, Master of Arts, late Fellow of Magdalen College, and twice Proctor of the University of Oxford, and Elizabeth, his wife, daughter of Edward Love, of Aenoe, in the county of Northampton, Esquier, which Simon departed this worlde, the 24 day of Septembr. in the yere of our Lorde God MCCCC84, and in the yere of his age 71. And Elizabeth departed in childbed, the xxvii day of December, in the yere of oure Lorde God MCCCCC72, and in the year of her age xlii.

ST. PETER'S CHURCH IN THE EAST, OXFORD.

Besides the historical narrative already noticed, we find that mention of this Church is made in Domesday Book, whereby it appears that it belonged at that time to the king. By William the Conqueror it was granted to Robert D'Oyley, a Norman Baron, to whom the Castle of Oxford likewise belonged; and there is in the possession of Richard Bignell, Esq., of Middleton Stoney, a ring which, tradition says, accompanied the gift of this Castle, and was the token of regal favour. From D'Oyley's heirs the Church returned by escheat to the crown, but in the reign of Henry the Third it was granted to Merton College, in the gift of which the living still remains.

St. Peter's in the East was formerly used as the University Church, and the afternoon sermon is still preached here during the whole of Lent, the preachers being appointed by the Vice Chancellor, an annual payment of a small sum being nevertheless made to the Parish. There is also a morning sermon on the anniversary of St. Simon and St. Jude preached here by a member of University College.

The Churchyard offers little worthy of observation, except indeed the tomb of the celebrated antiquary, Thomas Hearne, formerly Vice Principal of Edmund Hall. It is situated near the south-east angle of the building, and bears the following inscription written by Hearne himself.

Here lieth the body of Thomas Hearne, M.A. who studied and preserved antiquities. He died June 10, 1735, aged 55 years. Deut. xxxii. 7. Remember the days of old, consider the years of many generations; ask thy father, and he will shew thee; thy elders, and they will tell thee. Job. viii. 8, 9, 10. Enquire, I pray thee, &c.

It was repaired by Dr. Rawlinson in 1754; but it is now fast verging to decay, much to the regret of those whose similarity of taste and pursuits must lead them to venerate his memory and name.

The parish, in the Census of 1811, contained 174 inhabited houses, and 1,104 persons; within its limits are Magdalen College, New College, Queen's College, part of University College, and the Halls of St. Edmund, Magdalen, and a part of St. Alban's Hall. Hart Hall, long since dissolved, was also within its limits, but it is almost entirely pulled down; Magdalen Hall is now made an appendage of the College of Magdalen, and the Students of the Hall have removed to the place where Hart Hall formerly stood, where a handsome modern edifice has been erected, but which does not sufficiently accord with the ancient character of the contiguous buildings. It consists of two wings, one forming the residence of the Principal, the other rooms for the junior members of the Hall. The wings are connected by a neat Stone Gateway, forming the entrance to the quadrangle.



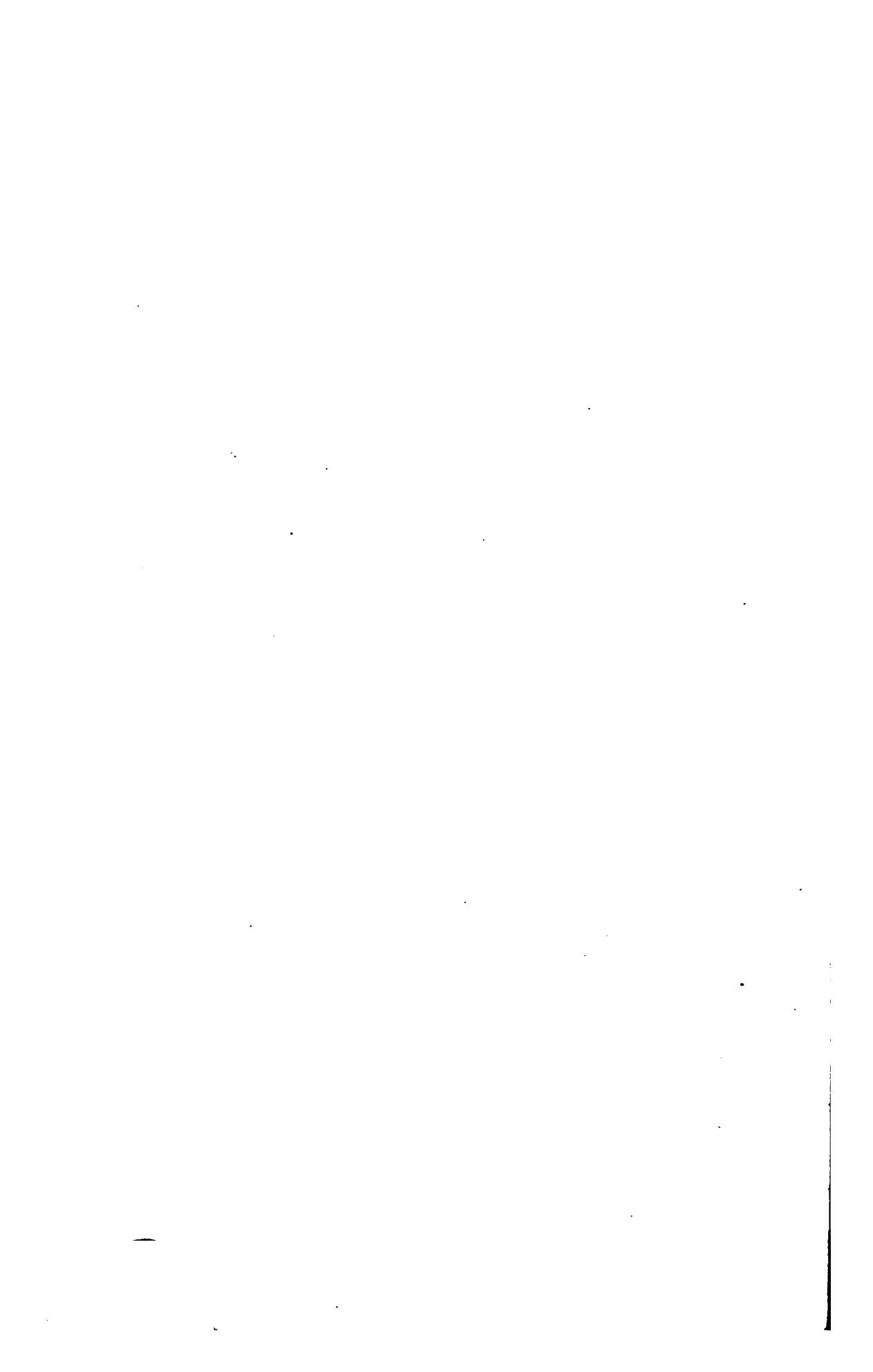
Engraved by W. H. Stiles

THE WESTERN CHURCH IN THE EAST.

NEW YORK.

1844.

London: Pub. by Messrs. W. & A. G. & Co. 15, Abchurch Lane.





Drawn by J.E. Neale.

Engraved by W. Wallis.

ST PETERS IN THE EAST,
OXFORD.

PL. 2.

VIEW IN THE CHANCEL.

London: Printed July 1846 by J. Johnson, at the Strand, St. Dunstons Road.

St. Mary Magdalen's Church, OXFORD;

VICAR,

THE REV. CHARLES HENRY COX.

It appears from ancient documents that a Church, dedicated to St. Mary Magdalen, was erected on the same site with the present venerable fabric, so early as the eighth century. It was said to have been built by the permission of St. Frideswide, who died about the year 739. Little, or perhaps none of that ancient Structure now remains; and it is obvious, from the irregularity of the present Church, that it has been erected at various periods, and experienced successive alterations. Immediately after the Conquest, St. Mary Magdalen's Church came into the possession of Robert D'Oily, who having, in 1074, founded the College of St. George within the walls of Oxford Castle, gave this Church to the secular Canons whom he established there. Fifty years afterwards, Robert D'Oily the second, who founded Osney Abbey, translated the College of St. George and its endowments, including St. Mary Magdalen's Church, to his new Monastery. On the Dissolution of Osney Abbey, in the reign of Henry VIII., the Vicarage of St. Mary Magdalen was given to Christ Church, the Dean and Chapter of which are the present patrons.

The Church is situated in the North Suburbs of the City, between the Corn-market, and St. Giles's-street. It consists of four parallel Aisles, which are terminated on the east by a Chancel, and on the west by a square embattled Tower. The northern and southern Aisles were heretofore chantries; the former is ascribed to the Lady Devorgilla, Foundress of Baliol College, who built it about the year 1290, for the use of the members of that society, who had not then any Chapel within their walls. The southern Aisle is the most striking part of the whole Fabric; this is considered to have been founded originally by Hugh, Bishop of Lincoln, in the year 1194, at the time when Richard I. returned from captivity, and was probably intended and used as a Chapel to the neighbouring Palace of Beaumont, in which that king was born. This Chapel being decayed, was rebuilt in the reign of Edward III., 1337, and dedicated to the Virgin Mary; the style of its Archi-

ST. MARY MAGDALEN'S CHURCH, OXFORD.

ecture is particularly pure, and without a profusion of ornament, is enriched by a due proportion of decorated members. Its pointed windows are great ornaments to the southern front of the Church; they are placed between buttresses, adorned by canopied niches, containing mutilated remains of statues: an open-work parapet adds to the effect of this part of the building, as seen in Plate I., which, we are happy to learn, is at present undergoing considerable reparation. The Tower was built in the reign of Henry VIII.: it is substantial, but neat, and contains five bells.

The stone Font in this Church, represented in Plate II., is very rich in its ornaments, and is probably of the date of Edward III.'s time. The term font, as used by the early Fathers of the Church, implied the fountain, or pool, wherein persons were baptized, and was afterwards employed to signify the vase, capable of total immersion, of which description this font seems to be. It rises from a comparatively small base, and expands in eight divisions, highly enriched with very bold tracery, deeply cut, forming a pointed arch, and a large trefoil, above which is a fillet sculptured with foliage; and on every one of the eight sides of the uppermost division of the font, are three quatrefoils, each containing a plain shield. The top is formed of wood, and is removable at pleasure, by means of a small crane.

The Parish contains 370 houses, and a population of about 2,200, being the largest in the city.



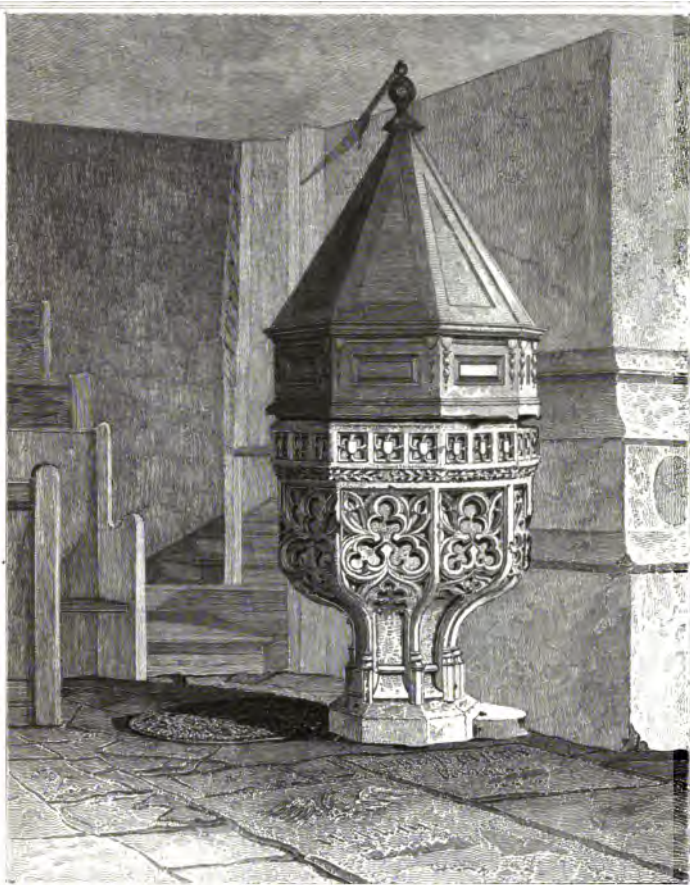
Drawn by J. F. Neale.

Engraved by W. Wallis.

ST. MARY MAGDALEN'S CHURCH,
SOUTH SIDE.
(OFFICE D.)

PL. I.

London, pub. June 1855, by J. F. Neale, 76, Strand, at Blackmore's Road.



Drawn by J.E. Neale.

Engraved by W. Wallis.

THE FONT
ST MARY MAGDALEN'S CHURCH, PL 2.
OXFORD.

London: Published June 1. 1861, by J.E. Neale 26, Dentsgate St. Blackfriars Road.

St. Mary's Church,

OXFORD;

VICAR,

THE REV. EDWARD HAWKINS.

THIS Church, now one of the principal architectural ornaments of the finest street in England, if not of Europe, is an ancient foundation, and was granted by King Edward II., with all appurtenances, to the Provost and Fellows of Oriel College, which still retains the patronage. That king was the founder of Oriel College, which in reality owes its erection to the suggestion and liberality of his Almoner, Adam le Brome, who was buried in a Chapel of his name attached to this Church. With respect to the present edifice, it appears that in the reign of King Henry VII. the Church was in such a ruinous state, that the University in Congregation, Feb. 1486, John Russel, Bishop of Lincoln, being then Chancellor, appointed Stephen Browne to be their Proctor, to intercede with the bishops and other spiritual and wealthy persons for money to rebuild it, which appeal produced most liberal contributions, and that consequently in the year 1498 the present building was erected. It also appears from Antony a Wood, that Richard Fitzjames, D. D. Bishop of Rochester, Almoner to King Henry VII., and the brother of Sir John Fitzjames, Lord Chief Justice, contributed very liberally towards the completion of this Church, in consequence of which his arms, quartering those of Draycot, were sculptured in stone over the north door. His coat of arms, together with those of Cardinal Morton, Archbishop of Canterbury, and Edmund Audley, Bishop of Salisbury, who, it is probable, also contributed, were on the basement of the stone pulpit formerly in this Church as well as upon the roof of the Old Library, now the Common Law School, on the east end of the north side of the building. The Church consists of a Nave, side Aisles, a Tower crowned with a Spire on the north side, and a large Chancel, its entire length is about two hundred and fifty feet, and its breadth fifty feet. The height of the roof is seventy feet, the whole of light and elegant architecture.

Plate I. represents a south-east view of the Exterior in the High Street from a point where the enriched Spire is probably seen to the

ST. MARY'S CHURCH, OXFORD.

greatest advantage; another object was obtained by adopting this view in preference to one from the north, which is not the least interesting in the Church, it shews the curious Porch at the west end of this front.

This Porch is a remarkable and singular specimen of the use of columns with twisted shafts, called by the French the *Colonne Torse*; the whole, it must be confessed, is out of character as applied to a building constructed in the pointed style; but in the execution the skill of a great master was employed, and time has so harmonized the materials, that its incongruity is scarcely perceptible. This Porch was built at the expense of Morgan Owen, D. D. of Jesus College, Chaplain to Archbishop Laud, Chancellor of the University in 1637, upon a design of Nicholas Stone, Senior, a pupil of Inigo Jones, who adopted the twisted columns from those used by Michael Angelo in the altar at St. Peter's in Rome; they are of the Corinthian order, and support a broken pediment, bearing in the centre, over the entablature, a statue of Saint Mary the Virgin, and the Infant Christ, illustrative of the dedication of the Church. Soon after it was completed, this statue was defaced by the Parliamentary soldiers in 1642, and the circumstance of its erection was actually made one of the articles of impeachment against Laud, "that he did oblige the said Dr. Morgan Owen to build it, permitted him as Chancellor of the University, and connived at all when 'twas finished." —*Wood's Athena*, ii. 656.

The Spire of St. Mary's, one of the most striking objects in every distant view of the University, rises from a tower situated on the north side of the Church, between the Nave and the Chancel. From the basement of the Tower to the vane, is one hundred and eighty feet, the exact altitude of the Spire alone, at Salisbury. Having mentioned such a noble specimen of this description of architectural decoration, it cannot fail to excite a comparison, by no means in favour of St. Mary's; where the beautiful proportions and elegant symmetry of the object, are lost in the exuberance of the clustered ornaments which crowd the base of the Spire, and deprive it of its proper character, simplicity of form. The Tower of the Church is square and plain, and consists of two stories, the upper containing six bells, and having one large pointed window or opening in each side, over which, upon the north and south sides, is the face of a dial. The outer angles of the Tower are supported by buttresses, which, above the ornamented parapet, are crowned with turrets of very rich workmanship, shewing canopied niches containing statues on the outward face, and terminating in small enriched pinnacles; there are also openings at the base of the Spire, which are crowned with tabernacles, ornamented with crockets and finials; from this rich cluster the octagonal Spire rises with perfect plainness to the vane.

ST. MARY'S CHURCH, OXFORD.

Plate II. View of the interior, looking west. The Nave is divided from the Aisles by clusters of light pillars, supporting a series of high pointed arches, above which are the windows of the Clerestory. The roof is lofty, and although very plain, is particularly neat. The pulpit, of wood, which usually stands in the centre of the Nave, is a moveable object, having nothing very attractive in its appearance. St. Mary's being the University Church, sermons are preached here in turn, on every Sunday morning and afternoon during Term; those in the morning by the Heads of Houses, with a few exceptions. The Vice Chancellor's seat is at the west end of the middle Aisle, elevated a few steps, a little below which, are seats for the Proctors, and on either hand for the Heads of Houses and Doctors; below these are seats for young noblemen, with benches in the Area for Masters of Arts. At the west end also, with a return to the north and south Aisles, are Galleries for the Bachelors of Arts and Under-graduates.

Upon the 10th of February, *Dies Scholastica*, the Mayor, two Bailiffs, and sixty of the Burghers of the city, used to make an offering of a silver penny each, as an atonement for the murder of some scholars, which took place in an affray, in the time of Edward III.: from this ceremony, the Mayor, &c. were released on the 1st of February, 1825.

The monument against the second pillar, upon the south side of the Church, as seen in the annexed engraving, is that of Doctor Wallis, Savilian Professor of Geometry, celebrated for his controversy with Hobbes. In the centre is a bas relief representing an allegorical figure of Geometry, reclining on a sphere; and above is a half-length figure of the Professor himself; beneath is the following inscription:

Johannes Wallis,
Geometriæ Professor Savilianus,
et
Custos Archivorum Oxon.
hic dormit.
Opera reliquit immortalia
ob. Oct. 28, A. D. 1709, æt. 87.
Filius et Hæres ejus
Johannes Wallis,
de Saundess in Com. Oxon.
Armiger.
P.

Upon the pillars on the south side are monuments to Theophilus Poynter, Bachelor of Medicine, and Stephen Toone. At the west end of the South Aisle is a very beautiful memorial by John Flaxman, R. A. in honour of Sir William Jones, Knt. who died, 27th April, 1784, æt. 48; a man "equally qualified to guide the taste of the elegant, and

ST. MARY'S CHURCH, OXFORD.

correct the errors of the learned," according to his biographer. The composition represents a group of two figures in mournful attitudes ; Justice with her balance, and a Brahmin, holding a volume of Sanscrit ; both admirably executed.

The east window, in the upper compartments, contains some painted glass, but the rest are plain.

The font is simply of oak, lined with lead ; it is of an octagonal form, with a conical top.

The organ-gallery and screen, seen in our view, are of the Corinthian order, with glazed doors in the centre, ill adapted to the situation, and heavy in appearance.



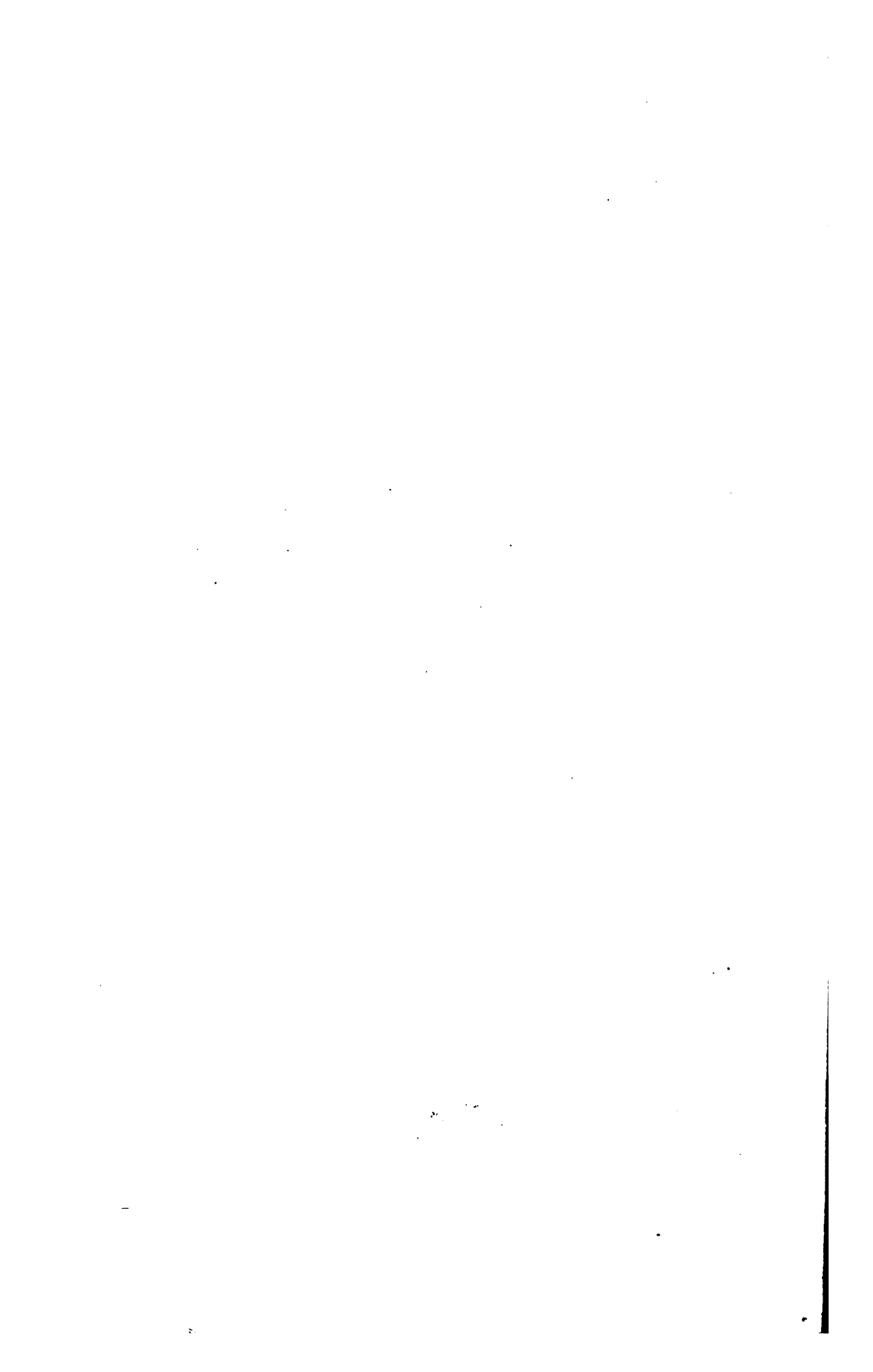
Drawn by J. F. Neale.

ST MARY'S CHURCH, OXFORD.

Engraved by W. Wallis.

PL.

London: Published by J. F. Neale, 11, Beckett St. Blackfriars Road.





Drawn by J. P. Neale.

Engraved by H. Bosley.

ST. MARY'S CHURCH,
OXFORD.

PL. 2

London Pub. Dec. 1846 by J. P. Neale, 15, St. Blackfriars Road.

St. Mary's Church,
WITNEY, OXFORDSHIRE;

RECTOR,
THE REV. R. BARNARD.

THE Town of Witney is situated on the River Windrush, in the Deanery of Witney, and in the Hundred of Bampton, at the distance of eleven miles from Oxford, and of about sixty-six from London, in a north-westerly direction.

Alwin, Bishop of Winchester, about the middle of the eleventh century, gave the Manor of Witney, with eight others, to his Cathedral Church. The writers who relate the fiction of his deliverance from the charge of adultery with Queen Emma, the mother of Edward the Confessor, by her walking, unhurt, over nine red-hot plough-shares, affirm that he made the grant in commemoration of that event. In the following century, Witney was given by Henry de Blois, Bishop of Winchester, and brother of King Stephen, to his newly-founded hospital of St. Cross, at Winchester.

The Church is situated at the southern extremity of the High street. It is a large and handsome structure, in the form of a cross, with a square Tower in the centre, having an octangular turret at each angle, and crowned by a lofty Spire, the proportions of which are rather substantial than elegant. The north entrance is by a descent of several steps, through a round-headed doorway, over which is a vacant canopied niche. Similar niches occur in various divisions of the north side. In the spacious and handsome Chancel is the ancient Piscina, together with some remains of the stone recesses used by the priest and deacons during the celebration of mass. Here also is the burying-place of the Freind family; and, on a grave-stone of black marble, an engraved brass of a man in a gown, to the memory of Richard Ayshcombe, of Lyford, who died on the 12th of June, 1606, aged 65. In a recess at the end of the north transept are two recumbent effigies in stone, without inscription, and much defaced by age. At the north-western angle of the Church is a Chapel, which is the burying-place of the Wenman family. Its wooden roof is indifferently painted in resemblance of clouds, red, white, and blue, abundantly interspersed with gilt stars. The following particulars of the monuments in this Chapel, as they existed in June, 1660, are derived from some church-notes, preserved in the Harleian Library, in the British Museum, which are printed in vol. i. of the Topo-

WITNEY CHURCH.

grapher; and the earliest inscription now remaining is that of Sir Francis Wenman.

"In a Chapell, at the lower end of the north ile, under an arch in the wall, an ancient proportion of a woman in stone, at her feet a dog."

At the east end of this Chapel, an ornamented oval tablet, to the memory of Mary, wife of Francis Wenman, of Caswell, Esq., and daughter of Thomas Lord Wenman, of Thame Park, who died Nov. 13, 1657. On a large gravestone of black marble, raised a little from the ground, this inscription :

"In hope of a joyfull resurrection here lyeth the body of Sir Francis Wenman, Kt. who married Anne, the daughter of Samuel Sandys, Kt. by whome he left issue Samuel, Francis, and Anne, and deceased June 26, A°. Dni. 1640, aged 40 years :"

with several coats of arms; among them *Wenman*, impaling a fesse dauncetée, between three crosses fitchée, *Sandys*. "Over it upon the wall his sword, with helmet and spurs, with banners of the arms of *Wenman* and quarterings."

A brass figure of a man in a winding sheet, with this inscription :

"Pray for the soule of Wm. Wenman, the which departed out of this life the xxx. day of August, in the year of our Lord mvcxxi, on whose soule Jhesu have mercy :"

At each corner a scroll, with "Jhū mercy, Lady help."

At the south side of the Chapel, a raised monument of grey marble, with brass figures of a man and his two wives, and their children, five girls and three boys. Over the man's head a scroll, bearing "*Sea Trinitas unus deus miserere nobis*;" round the verge the following inscription :

"Of your charity pray for the soulys of Richard Wenman, Anne and Christian his wives, whiche Christian deceased the xi. day of April in the year of our Lord God mcccc. and the said Anne deceased the day of in the year of our Lord God mv. on whose soules, &c.

Man in what state that ever thou bee,

Tymor Mortis should trouble thee."

The living consists of a Rectory and Vicarage; the former valued, in the King's books, at 47*l.* 9*s.* 4½*d.*, the latter at 9*l.* 12*s.* 6*d.*: they were united, in the ninth year of Charles I., into one benefice, by the name of the Rectory of Witney; but all dues and fees are reserved as if they were still separate. The Bishop of Winchester is the patron.

Dr. Thomas Jackson, a celebrated Arminian divine, and the ornament of the University of Oxford in his time, was appointed Vicar of Witney in 1638, through the interest of Archbishop Laud; being at the same time made Prebendary of Winchester and Dean of Peterborough, and having before been elected President of Corpus Christi College. "He was a person," says Anthony à Wood, in his *Athenæ Oxonienses*, "furnished with all learned languages, arts, and sciences, especially metaphysics, which he looked upon as a necessary hand-maid to divinity."



Drawn by J. F. Neale.

WITNEY CHURCH.

OXFORDSHIRE.

Engraved by J. L. Kerr.

PL. I.

London, Pub. Wm. L. & Co. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Price.

The Abbey Church,

SHREWSBURY, SHROPSHIRE;

VICAR,

THE REV. HENRY BURTON, M.A.

A MONASTERY, dedicated to St. Peter and St. Paul, was founded here in the year 1083 by Roger de Montgomery, Earl of Shrewsbury, for Benedictine Monks from Seez in Normandy. The founder endowed it largely, and at length became a monk of his own Abbey, where he died in 1094, and was here buried; as was also his son, Hugh, slain in the Isle of Anglesey. Robert Pennant, the fourth abbot of this house, obtained the reliques of St. Wenefrede, and enshrined them, which added much to the emolument of the Abbey. Its abbots had, at a very early period, the privilege of wearing the mitre, and were summoned to Parliament; at the dissolution its revenues were valued by Speed at 656*l.* 4*s.* 3*d.* The site of the Abbey, with all its buildings, originally comprised about ten acres, as we learn from the splendid History of Shrewsbury, lately published by the Rev. Hugh Owen and the Rev. J. B. Blakeway, from which we derive nearly the whole of this account.

Of this venerable edifice, the chief remnant is the Nave of the Church, which in a great measure has escaped the devastation that befel almost every other part of the conventual buildings. The Nave, like those of many other Abbey Churches, was anciently parochial, and had a low screen for the Altar, probably between the great piers, on a line with the present pulpit; the space to the west being appropriated to the parishioners. The Abbey Church was originally cruciform, and had its Transepts, Choir, and Lady Chapel, together with various Chantries, each containing its altar.

Of these distinct parts of the Abbey Church, the whole eastern limb, with the transept and centre steeple, have been swept away, and thus has it lost considerably more than two-thirds of its original dimensions. The length of the Nave, including the West Tower, is now one hundred and twenty-three feet.

The present Parochial Church of the Holy Cross, embraces within its walls the Nave, side aisles, Porch, and Western Tower of the Abbey Church. It is principally constructed with a deep-red sandstone of

THE ABBEY CHURCH, SHREWSBURY, SHROPSHIRE.

good quality. The fabric, as it now exists, bears deep marks of havoc and mutilation, yet displays in some of its parts curious and interesting features. The effect of the external elevation is cruelly injured by the loss of the eastern portion of the Clerestory, which having been neglected by the parishioners, the roof, from decay, fell in, long after the dissolution of the Abbey, and the shattered walls of the Clerestory were swept away to save trouble and expense. Thus, as the western portion retains its original height, a great disproportion arises between the east and western parts of the fabric.

PLATE L—VIEW OF THE WESTERN TOWER, &c.

The West Front of the Abbey Church is composed of the Tower, with the western ends of the side aisles; these had originally each a Norman window, that on the North side still remains with a small Gothic light inserted within it: the window of the corresponding aisle has a pointed arch evidently cut out of the old Norman masonry, and now entirely void of mullions and tracery. The Tower is nearly perfect; and though neither lofty nor much adorned, is a noble, and would be a well-proportioned structure, were it not that the want of pinnacles on the summit gives it a heavy effect, not usual in those of that age. It rests on an early Norman basement, evidently once a part of the ancient Nave, surmounted by a superstructure of the fourteenth century. A round-headed arch, deeply recessed, and richly laced with mouldings, having a pointed doorway, similarly adorned, inserted within it, forms the west entrance, which has an ascent of three shallow steps. The exterior rib of the outward round arch springs, on each side, from a Norman shaft, with an indented capital: the pointed arch was doubtless engrafted within the ancient semicircular doorway, when the Tower was erected, in order to preserve uniformity. This is an elegant portal, and it is impossible not to admire the skill and ingenuity with which the architect has combined the pointed with the Norman round arch.

Immediately above the West Door rises a magnificent and beautiful window, its sides and arch enriched with delicate mouldings, in the deep hollow soffits of which, is a series of small panels, having foliated arched heads. The outward mouldings of the arch rise high above it, forming a spring canopy enriched with crockets, and ending in a flower, from which again springs very elegantly a niche or tabernacle.

The body of this fine West Window, to the spring of the arch, contains two stories, divided horizontally by a transom, and perpendicularly by six upright mullions, into seven compartments for the glass. The two central mullions, as they approach the spring of the arch, bisect the head into smaller arches on each side, and these are further subdivided into others, which are uncommonly acute; the interstices of all filled with several tiers of small opened panelled tracery, mingled with tre-

THE ABBEY CHURCH, SHREWSBURY, SHROPSHIRE.

foiled and quatrefoiled foliage, in beautiful and variegated profusion. For a window of such large dimensions, the arch is remarkably sharp and lofty; the tracery, too, is uncommon, and of an intricate richness seldom met with, partaking of the perpendicular straight-lined, and horizontal curved characters. The form of this tracery, and the armorial bearings, quite fix it to the latter part of the fourteenth century, when the foliated and more elaborate fashion, displaying infinite variety and beauty, was going out, and the upright, or small-arched, style was beginning to take place. For justness of proportion, and elegance of design, we have very few great west or eastern windows equal to this; the easy and graceful ascent from the base to the summit, and the light, though rich combination of the tracery, are remarkably pleasing. The lower story of the window was never pierced to admit glazing, but consists of blank panels, which in shape and size exactly resemble the range above them; this was undoubtedly done to preserve a due proportion, which otherwise would have been too short for the breadth. The square and shallow piers of the old basement are continued upon the front, attached to the angles of the Tower in the new masonry, as far as to the summit of the middle or window story, where they end in pointed canopies. On the face of each of these, midway, is a niche, both of which have evidently been elegant, but are now almost mouldered away; they originally contained the statues of St. Peter and St. Paul, the tutelary saints of the Abbey.

Handsome shelving buttresses flank the north and south-west angles of the Tower, their sets-off worked into canopied pediments; these are finely proportioned, and give a remarkably pleasing effect, by the gradual diminution in its breadth as the Tower rises to the summit. On the north-eastern angle are vestiges of a flying buttress. The middle story of the Tower has two handsome pointed windows in its north and south sides; those in the former being now blocked up, and having been barbarously despoiled of their mullions, the blank arches are painted to represent tracery. The upper or bell-chamber story, displays a double window on every side; they are small but handsome. Between those on the west front, is an armed knight standing on a corbel, which rests on the finial of the great window below. He occupies a tabernacle, which has a high straight-sided canopy, flanked with a small pinnacle at each impost. It has been usual to denominate this figure the effigy of Roger Montgomery, the founder; but in the History of Shrewsbury, from whence we have derived this account, it is most satisfactorily assigned to King Edward III.: the armour of the figure exactly accords with that of the middle and latter part of the fourteenth century. The helmet is conical, the throat and breast clad in mail, while the rest of the figure is enveloped in plated steel. In one hand he bears a fragment of what appears to have been a sceptre, the other rests on the hilt

THE ABBEY CHURCH, SHREWSBURY, SHROPSHIRE.

of his sword, now mutilated; and round the helmet are the evident remains of a crown. The painted glass of the great window, beneath his feet, strongly confirms the opinion of Messrs. Owen and Blakeway, displaying as it does a series of armorial bearings of the royal family, and of the chief nobility of Edward the Third's time, and proving that the Tower was in a great part erected, if not finished, during that reign.

The battlements, and very likely the pinnacles, which originally crowned this fine old Tower, were suffered either to go to gradual decay after the dissolution, or were ruined in the civil war, and have been meanly repaired with brick-work.

The large bell, called St. Wenefrede's, famed for its fine sound, was preserved long after the dissolution, as the chief ornament of the Abbey Tower. It was broken in ringing for the safe return of Corbet Kynaston, Esq., from France, in 1730. Its weight was 35 cwt.: round the upper part of this bell, near the crown, was inscribed:

*Sancta Wenefrida deo nos commendare memento,
Ut pietate sua nos serbet ab hoste cruento.*

About the middle was the following Leonine verse,

Protege, pura, pia, quos convoca virgo maria.

There is now a deep-toned peal of eight bells in the Tower. On the north side of the Church is a lofty and handsome Porch. Its portal is formed by a deeply recessed square opening, the mouldings of which fall over the angles far down the sides, ending in busts, now mutilated. Within this is a graceful pointed arch, rising from a round column on either side. Above are two chamber stories, each lighted by a small window; the heads nearly flat, and divided by single mullions; on the right and left is a niche, extending the whole height of the upper stories. The bold embattled gable, unnecessarily destroyed, has been replaced by an ill-designed square parapet.

The eastern termination of the Church is formed by a wall, built between the two great western piers of the central Tower of the ancient Church, in which is inserted a pointed window, with mullions selected from the ruins, and placed in it with more care than has been bestowed on the other early reparations.

Although barbarously defaced, and curtailed of its fair proportions, the interior of the Church has still much of that solemn dignity which irresistibly fills the mind with religious awe, to the excitement of which, ancient Cathedral and Monastic Churches contribute in a degree so far beyond all other ecclesiastical structures, that the art of man has ever yet produced.

THE ABBEY CHURCH, SHREWSBURY, SHROPSHIRE.

PLATE II.—VIEW OF THE EAST END, INTERIOR.

The ancient Nave displays five arches on each side; three on the eastern portion are semicircular, and rest on short, thick, round piers, having shallow bases and filleted capitals in the plainest and earliest Anglo-Norman style. The two half columns, which adjoin the great piers of the central Tower, are, like them, broken into a cluster of massive round shafts with indented capitals: above these are the remains of the triforium. The accommodation for the parochial duties in the Abbey Church are highly respectable. The Altar stands on a raised area, beneath the eastern wall, on which is a wooden screen of the last century, with figures of Moses and Aaron on each side the Decalogue, wretchedly painted.

Near the western end of the north aisle is the Font, which is of great antiquity, and once belonged to the ancient Church of High Ercal. The pedestal stands upon an elevated area, paved with very curious ancient glazed tiles, some of which were found on the spot once occupied by the Refectory of the Abbey: amongst the figures are a Knight on horseback, arms of the Talbots, Fitz-Alans, Mortimers, &c.

The Tower at the west end is nearly open to the Nave, divided from it by a lofty and beautiful pointed arch, reaching to the ceiling, and springing from high clustered imposts; the whole breadth and nearly height of the western front of the Tower is occupied by the great window; the glazing of this window was restored in 1814 to its original beauty, chiefly at the expense, and entirely under the superintendence of the Rev. William Gorsuch Rowland, Curate of the Parish; the series of armorial bearings was copied from a sketch made by Sandford in 1658.

Besides the above, other windows of the Church have been embellished with painted glass by the indefatigable exertions of the same benefactor. With the exception of a few old shields of arms, the whole was executed by Sir John Betton, of Shrewsbury, and his partner, Mr. David Evans.

PLATE III.—ANCIENT MONUMENTS.

Of the Monuments in this Church, the oldest is that of Roger de Montgomery, Earl of Shrewsbury; but on the fall of St. Chad's, and the demolition of St. Alkmund's Church, several ancient monuments, which, from their size, the confined system of modern Church-buildings could not, or from their antiquity, the fastidiousness of modern Church-builders would not, admit within the new edifices, found an asylum within the ample side aisles of the Abbey Church.

The oldest of these, brought from St. Chad's, is a cumbent figure, representing a person robed to the feet, with a coif drawn close over his head, and tied under his chin, which possibly may be the effigy of one of the judges of assize, who died at Shrewsbury while upon the circuit.

THE ABBEY CHURCH, SHREWSBURY, SHROPSHIRE.

A fine monument, represented in our plate, was removed from Wellington Church in 1788, and stood more than thirty years in the churchyard of that parish. It is composed of alabaster, and contains the figures of a man and his wife, with this inscription :

Hic jacet in tumba corpus Will'mi Charlton armigeri, et Anne Uxor ejus, que quidem Anna obiit vii die Mensis Junii Anno D'ni Mille'mo ccccxxiiii et dictus Will'ms obiit p'mo die Mensis Julii Anno D'ni Mill'mo ccccxxiiii. quorum animab' p'picietur Deus.

The sides of this monument consist of a series of five canopied niches, within the first, at the head of the Tomb on the north side, is an angel holding a shield, bearing quarterly 1st and 4th, *Or, a lion rampant gules, debriused by a bend argent*, Charlton. 2nd and 3rd, *Gules, ten bezants*, Zouch. Within the second niche is a friar or pilgrim. In the centre compartment are two angels, bearing a shield. Quarterly, 1st and 4th, Charlton. 2nd. *Argent, on a cheif or, a raven proper*, Horde. 3rd, Zouch. The fourth niche contains another friar, and towards the foot of the Monument is an angel bearing the arms of Horde single.

The Monument, of which the head only is seen on the left of our plate, formerly stood in the north aisle of St. Alkmund's, and was transferred to the Abbey, and repaired at the expense of Sir Thos. T. Jones, Bart., of Stanley Hall. It is a handsome altar-tomb, bearing two cumbent figures, an Alderman in his Civic robe, and a Lady in a scarlet gown, and the following inscription at the head :

Gulielmus Jones, Aldermanus Villæ Salopiæ, et Ælianora, uxor ejus, jacent sub hoc monumento.

Upon the south side,

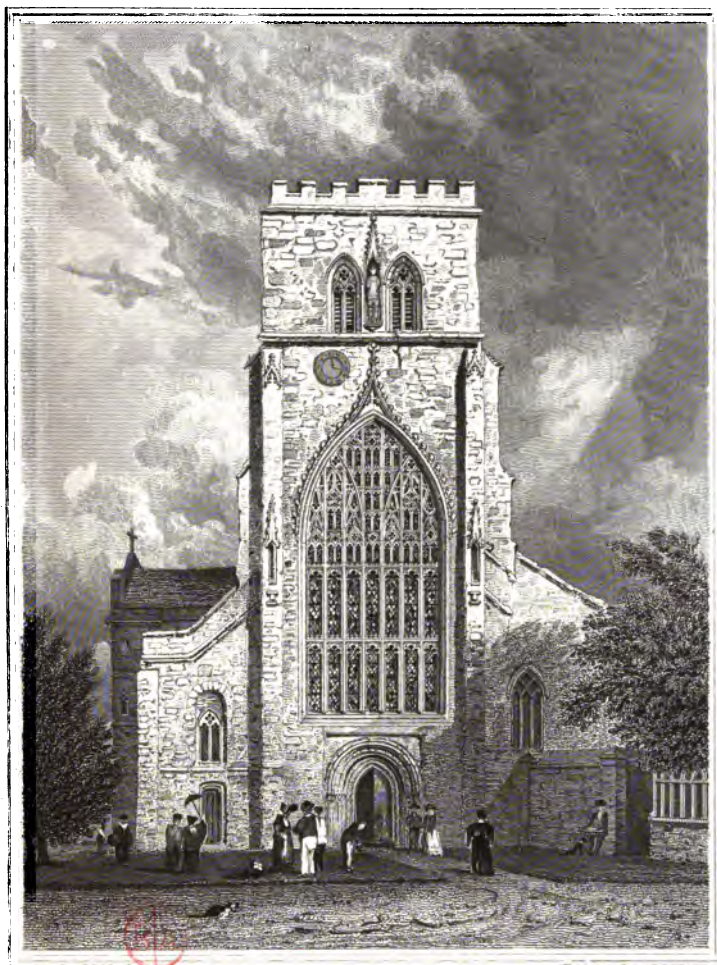
Gulielmus Jones, obiit 15 Julii, Anno D'ni. 1612.

On the north side,

Æleanora Jones, obiit 25 Feb. 1623.

Arms, 1st and 4th. *Argent, a lion rampant vert, vulned on the shoulder gules*, Jones. 2nd and 3rd. *Or, a bend gules*, Cottel. Impaling Quarterly of six. 1. *Sable, three Nags' Heads erased argent*, Owen. 2. *Vert, three eagles displayed in fess, or*, Owen Gwynedd. 3. *Argent, a lion rampant sable*, Madoc ap Meredith. 4. *Or, a lion rampant vert*, Santhe Hardd. 5. *Argent, a boar's head couped proper*. 6. As 1.

Over the head of this tomb in our plate, is seen an elegant and finely executed mural monument, bearing an inscription commencing thus : M. S. Heic juxta jacet Thomas Rock, Arm. Vita functus Jan. 3^o, Anno Ætat. 62. Dom. 1678, &c., &c.



Drawn by J. P. Neale

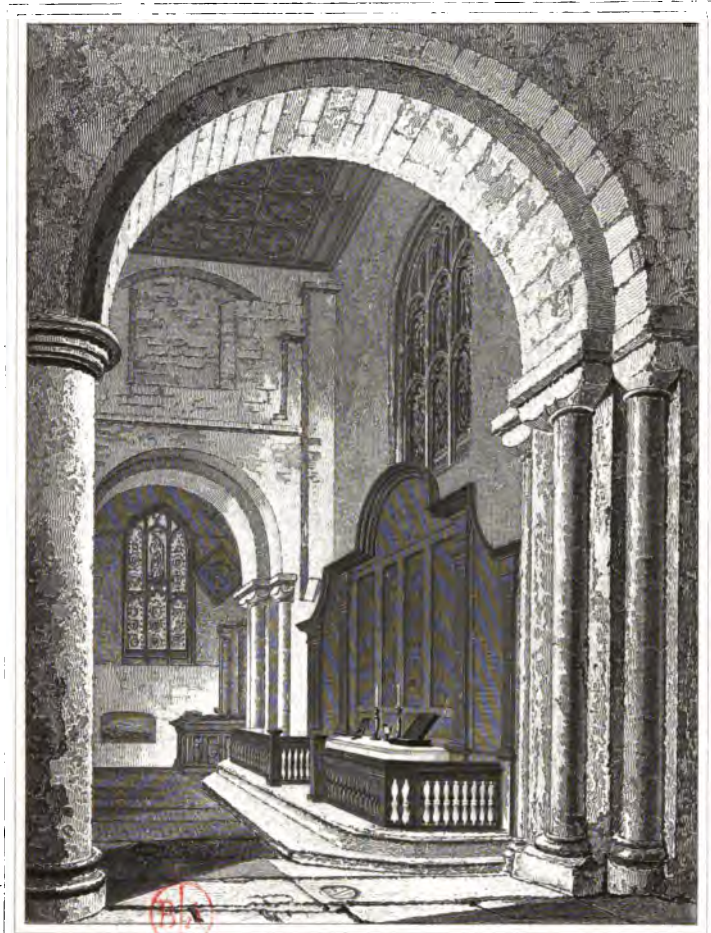
Engraved by W. Wallis

THE ABBEY CHURCH,
SHREWSBURY,
SHROPSHIRE.

Pl. 1.

Printed by

London Pub. Jan. 1826, by J. P. Neale, at Bennett St. opposite the Strand.



Drawn by J.P.Neale.

Etched by J. Tingle.

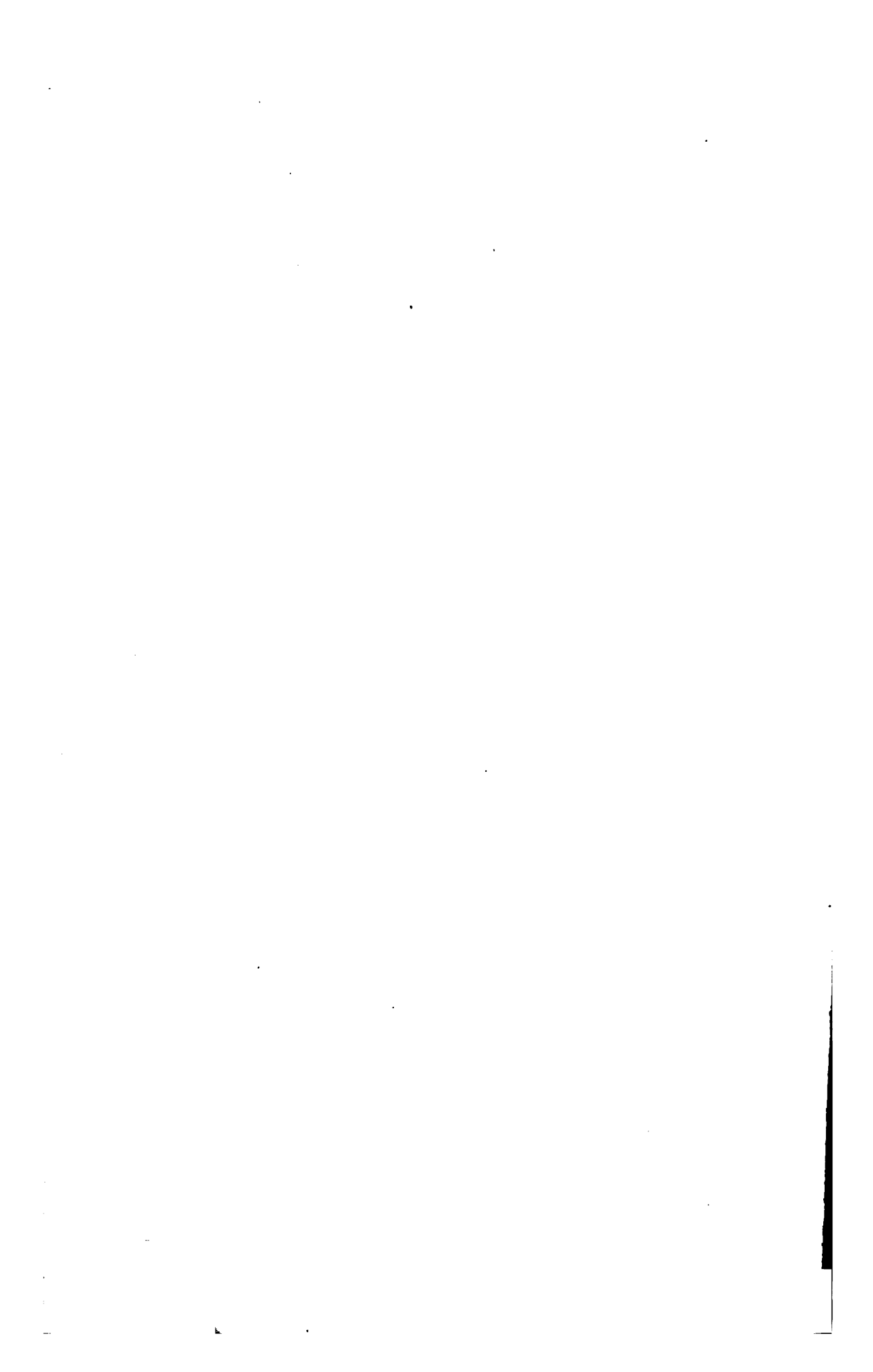
THE ABBEY CHURCH
S H R E W S B U R Y,
S H R O P S H I R E.

Pl. 2.

Printed by J. & C. Bishop.

London, Pub. Jan. 1. 1826, by J. P. Neale, 16. Broad St. Blackfriars Road.

From



The Church of St. John the Baptist,

HALES OWEN, SHROPSHIRE;

VICAR,

THE REV. G. BIGGS.

THE Parish of Hales Owen, which is extensive, forms a portion of the Hundred of North Bradford, although it is situated about thirteen miles from the borders of the County of Salop, and is entirely surrounded by Staffordshire and Worcestershire. The Manor and Advowson were given by King John to Peter de Rupibus, Bishop of Winchester, for a Monastery, which was founded by the Bishop, and the Manor settled upon it. King Henry III. confirmed the whole. This Abbey was situated not far from hence, the remains shew it to have been a magnificent structure. The Parish is now a Vicarage in the patronage of Lord Lyttleton; its Church, a truly venerable and interesting structure, is very spacious, and consists of a Nave, or Body, with its lateral aisles, a central Tower, containing eight bells, surmounted by a spire, and a large Chancel. The entrance at the west end of the Church, as well as that upon the south side, is by an arch in the Anglo-Norman style; over it, on the west front, is a long narrow lancet-headed window, apparently of the time of Henry II.

A great portion of the building is evidently of very early structure: the columns of the simplest form, supporting arches without mouldings, a proof of antiquity; some parts are of comparatively modern date, but the windows having pointed arches in their heads, are in a great measure deprived of their mullions, and a very few fragments of the painted glass with which they were originally adorned have been suffered to remain. The arms of Lyttleton appear in an east window, viz. *Argent, a chevron, between three escallops, sable*. Many of that family are here interred. Some ornaments also remain in one of the north windows.

The curious Font we have selected for illustration, is undoubtedly of very considerable antiquity, being of sufficient magnitude for immersion, the most ancient form of baptism, which prevailed until the period of the Reformation.

This very ancient Font is elevated on a broad basement, upon which, in the centre, is a circular pedestal, and four short thick columns, supporting the Bason, or Font, itself, which is octagonal, that is, having four larger and four smaller faces on its sides; the latter have been ornamented with whole-length figures boldly sculptured, which, as well as the principal, or larger sides of the font, are much mutilated, so as to render it extremely difficult for the artist to give the detail in his representation, owing to the ravages of time, and the destruction caused by wantonness.

HALES OWEN CHURCH, SHROPSHIRE.

The columns which support the Font have capitals of similar form to those of the pillars of the Body of the Church at the west end, and upon the whole its positive antiquity cannot fail to render it an object of great curiosity, as having been formed to assist in one of the most important rites of the church in the earliest ages of Christianity in this kingdom, independent of which it must excite attention as a most interesting specimen of Anglo-Norman sculpture, a remote connexion being found to exist between the rude ornaments of that era, and the refined productions of the classical ages of Rome and Greece.

In the Chancel of this Church, within the rails before the Altar, is a mural monument to the memory of a pleasing poet and essayist, much admired in his day, which bears the following epitaph :

William Shenstone, Esq.,
Obiit 11 Feb, 1763, æt. 48.

Whoe'er thou art, with reverence tread,
These sacred mansions of the dead ;
Not that the monumental bust,
Or sumptuous tomb, here guards the dust
Of rich or great : let wealth, rank, birth,
Sleep undistinguish'd in the earth :
This simple urn records a name,
Which shines with more exalted fame.

Reader, if genius, taste refined,
A native elegance of mind,
If virtue, science, manly sense,
If wit, that never gave offence,
The clearest head, the tenderest heart,
In thy esteem, e'er claimed a part—
Ah ! smite thy breast, and drop a tear,
For know thy *Shenstone's* dust lies here,

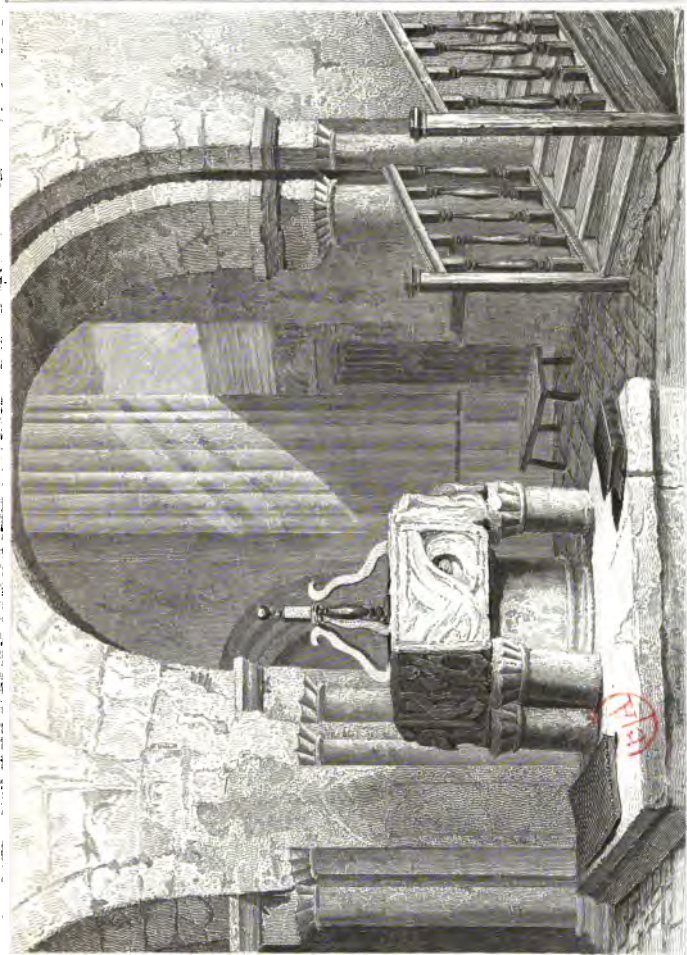
R. G. S. and J. Hodgetts.

A. O. P.

Shenstone was interred in the Churchyard, where a slab covers his remains, from whence is a very fine view of the Leasowes, a place created by his fancy, and raised to celebrity by his genius and taste, where he long resided, but which has been much neglected since his death.

In the Chancel is also a massive marble monument, erected by Lady Jane Halliday to the memory of her deceased husband, Major Halliday, of the Leasowes ; and in the Churchyard is an epitaph, written by Shenstone, upon Miss Anne Powell, of this town, a lovely young lady, who was killed by a fall from her horse.

The Parish contains, besides the Church, Chapels of Ease at Cradley and at Oldbury St. Nicholas. The Town has also a free Grammar School, endowed with lands to the amount of 250*l*. ; the mastership is in the gift of twenty feoffees, and to be held by a graduate of one of the universities.



Drawn by J. H. Neale.

THE FONT,
HALES OWEN CHURCH,
SHROPSHIRE.

Engraved by W. Wallis.

Printed and Published by J. H. Neale, 11, Abchurch Lane, London, E.C. 4.

The Church of St. Peter and St. Paul,

LAVENHAM, SUFFOLK;

RECTOR,

THE REVEREND WILLIAM OKES, M. A.

THE town of Lavenham, or Laneham, as it is sometimes called, is situated in Babergh Hundred, seven miles from Sudbury, on the banks of the Breton, a river which falls into the Stour, a boundary of the Counties of Suffolk and Essex. It is nearly surrounded by hills, except on the south; and on an eminence, at the west end of the town, stands the Church, generally considered the handsomest in the county; it is a Rectory in the Deanery of Sudbury, and Diocese of Norwich: the Living is now in the patronage of Caius College, Cambridge. The Rev. James Back, the late much esteemed Rector, died 20th January, 1825, when the Rev. William Okes of Caius College, was appointed to the Living. The Rev. Frederick Croker is the Curate.

The architecture of this beautiful fabric is not entirely of one period, the Chancel being much older than the other more ornamented parts of the building, and is probably as early as Edward III. The magnificent Tower and Body of the Church were erected in the reign of Henry VII., the most fertile æra for the pious appropriation of the wealth of the country towards repairing and rebuilding ecclesiastical structures. This Church, like many others of the same period, is adorned upon the surface of the exterior with the armorial cognizances of the Founders, the Veres, Earls of Oxford, and Lords of the Manor from the Conquest; the principal part of the building was, however, erected by the munificence of the family of Spring, opulent Clothiers, who resided here for more than a century; and by means of a profitable trade, rose in prosperity sufficient to enable them to intermarry with the high born family of Vere, and became the ancestors of Sir William Spring, Baronet, of Pakenham Hall, in this County. The arms of Spring is profusely carved upon many parts of the edifice, and the mullet, or spur rowel, an heraldic badge of the Vere family, is equally conspicuous in the numerous ornamental decorations.

PLATE I.—GENERAL VIEW OF THE CHURCH FROM THE SOUTH-EAST.

The Church consists of a very stately Tower at the west end, a Nave peculiarly light and elegant, together with its north and south aisles, and a Chancel; on each side of the latter is a spacious and beautiful Chapel. Beyond the ancient Chancel is a Vestry, built by Thomas Spring, the father of Thomas Spring, who erected the Tower. The total length of the building is one hundred and fifty-six feet six inches, principally constructed of free-stone beautifully wrought.

The Nave of the Church rises above the aisles, sufficient to admit of a clerestory, containing a range of twelve Windows, of rich workmanship and elegant form, three lights in each, the upper part being subdivided by mullions into six. The Windows of the north and south aisles are of much larger dimensions, being divided in the middle by a transom; each containing eight principal lights or bays, and pierced with quatre-foils in the upper part, under the point of the arch, which is of the flat kind, in general use during the age of Henry VII.; these were undoubtedly filled with stained glass, very little of which now remains. Between all the lower windows are ornamental buttresses. Both the nave and aisles are surmounted by a fascia, or string course, consisting of a deep cavetto, charged with boldly sculptured heads of animals, convolved leaves of flowers, &c.; above which is a most beautiful and elaborate open-worked parapet, entirely concealing the lead-work of the roof. Each crest or croupe of the battlement is pierced, and displays within an open pointed arch, a sculptured flower, or strawberry leaf, while the curiously-formed quatrefoil panels, beneath each loop or embrasure, are charged with shields and mullets alternately. On the south side of the Church, near the west end, is the elegant Porch, and at the south-east corner of the Nave is a large staircase Turret of a polygonal form, crowned with a lofty pinnacle, the numerous angles of which are profusely covered with crockets.

On each side of the Chancel is a very elegant Chapel, containing three large and handsome windows on the side, also an east window, having the west end of each connected with the aisles by an open arch. The Chapel, on the north side, bears the following inscription upon the exterior under the battlements. *Simonis Branchi et Elizabethæ uxoris ejus qui istam Capellam fieri fecerunt.*

The Chapel, on the south side of the Church, seen in our View, was erected by Thomas Spring, called the Rich Clothier of Lavenham, and bears an inscription in the same characters. *Orate pro animâ Thomæ Spring et Alicie uxoris ejus, qui istam Capellam fieri fecerunt Anno Dom. Millimo. ccccc. vicesimo quinto.*

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

Between the windows of the Chapels are graduated buttresses, ornamented with niches and canopies; they rise to the summit of the battlements, and were originally crowned with pinnacles, now demolished: there is an entrance to each Chapel beneath the centre window. The Chancel extends beyond these Chapels, the East Window of which is curious in the disposition of its mullions. Farther eastward, behind the Altar, is the Vestry.

PLATE II.—VIEW OF THE TOWER AND PORCH ON THE SOUTH SIDE.

The Tower is very large and lofty, imposing in its appearance, and much admired for the simplicity and chastity of its design, as well as for its excellent workmanship. It is constructed with boulder, or stones in a rough state, quoined and ornamented with wrought stone, having on the west front an arch of entrance, and over it a fine window.

The whole is of most excellent masonry, and elegant in its proportions. The Tower is forty-two feet in diameter, and one hundred and forty-one feet high, and there can be no doubt but that its height was originally increased by pinnacles at the angles. This commanding altitude creates an interest in the building, when viewed from a distance, an effect no doubt intended by the architect. It was raised about the same period as the much better known Tower of Magdalen College, at Oxford, founded in 1492, and completed in 1498; but partakes more of massive grandeur than Magdalen Tower. The lofty structure is divided into four stories of unequal height, the uppermost, containing six bells, is adorned on each side by a large and handsome window. At the angles of the Tower are square turrets, buttressed in the centre of each outward face; that on the north-east contains a winding staircase leading to the top. The turrets and buttresses are panelled with small pointed arches, the mouldings of which are still as sharp and perfect as the day they were sculptured; the pinnacles are gone from the summit, but a most beautiful and curiously worked parapet still remains to attest that much ornament was bestowed upon the parts now destroyed; above the upper fascia, at the base of the pinnacles, are shields bearing the arms of the founder, in all twenty-four. Thomas Spring, the rich clothier, who died in 1510, was at the expense of its erection.

The Porch, on the south side, is one of those elaborate specimens of architectural ornament not uncommon to the æra of Henry VII., the spandrils of the arch of entrance are each charged with a boar, the cognizance of the Veres; from the Latin Verres, adopted as a quaint play upon the name; immediately over the Arch is a richly sculptured canopied niche, now deprived of its statue; three compartments on each side this niche are filled with escocheons, each bearing quartered coats of the arms of the family; these are surmounted by a curiously enriched parapet.

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

This Porch is supposed to have been erected by the munificence of John Vere, the fourteenth Earl of Oxford of that family.

PLATE III.—VIEW OF THE INTERIOR, LOOKING ACROSS THE CHOIR.

The entire length of the body of the Church is ninety-four feet, six inches, and its width, including the aisles, is sixty-eight feet. The light and elegant Nave is separated from the north and south aisles by six pointed arches, about twelve feet wide, and contains a double range of pews on each side, allowing ample space for an approach. There are no galleries to disfigure the beautiful symmetry of the building.

The fine west Window was originally open to the body of the Church by a pointed arch, nearly as high as the ceiling, on the east side of the tower; this was filled in by a Doric screen during the late reign. The Font, placed against the first pillar, on the north side of the Nave, is of an octagonal form, the cover is apparently of the age of Henry VII. opening with doors in front like a closet. A small organ has been placed on the south side of the Choir, tasteless in its design, and unconnected with any part of the building. There are entrances to the Church both in the north and south aisles. On the west side of the north door is a small mural monument inlaid with brass, representing a shield of arms, bearing a cross, with figures of a man and woman; from the mouth of the man proceeds a label, inscribed with these words:

An manus tuas Domine commendo spiritum meum.

Underneath the figures are these lines:—

Contynalle prayse their lynnes in brass, .
Of Allayne Dister here;
A clothier virtuous while he was
In Lavenham many a yeare.
For as in lyfe he loved best
The Poore to clothe and feede,
So with the riche and all the reste
He neighbourlie agreed;
And did appoint before he died
A special yearly rent,
Which should be every Whitsontide
Amongst the poorest spent.

IT OBIT ANNO DOMINI 1534.

No donation is now made to the poor, in consequence of this benefaction, and all trace of its source is lost in obscurity. Above the North Door is a small mural monument of black and white marble,

To the memory of Sarah, the wife of John Syer, Gent., of this parish, who died
May 9, 1770, æt. 50.

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

On the wall, farther eastward, are the following lines, probably painted soon after the Restoration, and now nearly obliterated.

Thou, Lord, who from the Spanish spoake,
And from the Powder blast,
And from the former sicknesse stroake,
And from this newly part,
Hast saved us, and our, and thine,
So many as survive.
Oh, do not of thy grace divine,
Our feeble souls deprive.
Lord, bless the Parliamentall Courte,
Upper and lower House,
And, when to Counsell they resorte,
In them remember us.
From King that sits upon the throne,
To begars in the streete.
Let all their by'-past sins bemoan,
Before thy mercy seate.
That we and our posterity
Safe hid under thy wing,
May ever of thy verity,
And saving mercy sing.

The Chancel, or Sanctuary, in which the Altar is placed, is divided from the nave by a fine open screen, under which are some ancient stalls. The arms of King George II., an emblem of royal supremacy, is placed over the screen. The Altar-piece is Doric, very plain, and made of oak. On the north side of the Altar is a very noble monument composed of marble and alabaster; to the memory of the Rev. Henry Coppinger, with sculptured figures of the Priest, his wife, and their twelve children; above them, are represented two angels bearing scrolls, on one of which is written, *Dilecti, accipite coronam vitæ*; on the other, *Mortui, venite ad judicium*. Upon the cornice, over one angel, is inscribed, *Novissimus lectus sepulchrum*; over the other, *Viventes sequentur mortuos*. Upon the top of this monument are two escutcheons, one baron and femme, the other with many quarterings; and, upon a tablet, on the left side, is this inscription:

SACRUM MEMORIÆ

Henrici Coppingeri antiquissima Coppingeroru'
Familia, in agro hoc Suffolciensi, oriundi, hujus
Ecclesiæ per quadraginta et quinque annos Pastoris
Pacifici, Fidehissimi, et Vigilantissimi,
Monumentum hoc, amoris et pietatis ergo,
Delectissima uxor Anna, Marito optime
Merenti, heu invita superstes, mœrens posuit.
Amans Maritus, prole fœcundus pater,
Sancti pius Pastor gregis,

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

Qui sanna dextrè codicis docuit sacri,
 Nam voce quam vita majus
 Qui larga abunde pavit indigos manu
 Securus annonas domi.
 Hic plenus annis, plenior Deo jacet
 Secum polo gregem trahens
 Mutus jacet; sed lingua quæ vivo decus
 Vitam paravit mortuo.

Upon a tablet, on the right side of the monument, is this inscription :

This monument was erected at the sole
 Costs of Miss Anne Copinger, in memory of her deare
 Husband, the Rev. Learned and Godly Divine
 MR. HENRY COPINGER,
 Fourth sonne of Henry Copinger, of Buxhall, in this county, Esq.
 By Agnes, his wife, daughter to Sir Thomas Jermine,
 Of Rushbrooke Hall, Knight;
 The painful and vigilant Rector of this Church,
 By the space of forty-five years;
 Prebendary of the Metropolitan Church of St. Peter's, in Yorke;
 Lord of the Towne,

And Patron of the Church of Buxhall aforesaide, who marryed Ann, daughter
 to Henry Fisher of Linne, in Norfolk, Gent., and by her had eight sonnes and
 four daughters, and, after he had lived godly seventy-two yeares, dyed peace-
 ably the 21st of Decem. Anno 1622.

This monument of Dr. Henry Copinger was new beautified Anno Domini 1712,
 by Mrs. Judith Brinkley, daughter of Thomas Burly, Gent., and Margaret, his
 wife, third daughter and co-heir of Ambrose Copinger, D.D., by Judith, his wife,
 only daughter of Roger Keddington, Gent., which Ambrose was second son of
 the said Henry, and also Rector of this parish, and of Buxhall, where he was
 buried.

JUSTORUM MEMORIA BENEDICETUR.

On a black marble slab, is inscribed :—

Under this stone are deposited the remains of the Rev. John Squire, M.A.,
 thirty-three years Rector of this parish. He departed this life upon the 24th of
 October, 1763, aged sixty-three years, and also of Ann Squire, his widow, who
 died upon the 27th of February, 1779, aged sixty-seven years : and near this spot,
 are interred five of their children.

In the middle of the Chancel, on a flat stone, inlaid with brass, before
 the Altar, is the figure of an infant, and the following inscription :

Immatura Morte, nisi quod a Deo Opt. Max. ita decretum, ex misera hac vita
 ereptus, die 9 Julii, diebus e nativitate decem, a baptismo quatuor, Clopton
 D'Ewes Armiger, filius et hæres apparens Simonis D'Ewes equitis Aurati, et do-
 minæ Annæ conjugis suæ filiæ unicæ et hæredis Gulielmi Clopton militis;
 beatam cujus animam, fide mediis sibi ipsi optimè cognitis, imbutam, æternus,
 ut confidetur, misericordiarum pater inter beatam sanctorum chorum in celos
 elocavit.

Sir Symonds D'Ewes was then Lord of the Manor of Lavenham, it
 having been alienated to that family, by Edward, Earl of Oxford, in

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

the reign of Elizabeth. Richard Moore, Esq., of Kentwell Hall, is now the possessor of the Manor.

In the Vestry, situated behind the Chancel, is an ancient tombstone, covering the remains of the pious founder of this part of the Church; above it is a mural monument inlaid with figures in brass, of Thomas Spring, his wife, and ten children: over their heads is the following inscription:

Orate pro animabus Thomæ Spring qui hoc Vestibulum fieri fecit in vita sua, et Margaritæ uxoris ejus qui quidem Thomas obiit septimo die mensis Septembris, A. D. Millesimo cccclxxvi. et prædicta Margarita obiit, — die — A. D. Millesimo cccclxx. Quorum animabus propitiatur deus. Amen.

PLATE IV.—THE ANCIENT PEW BELONGING TO THE FAMILY OF SPRING AT THE EAST END OF THE NORTH AISLE.

Pews were not used as a general accommodation in Churches before the reformation of religion, and we find that it was decreed in a synod in the diocese of Exeter, 1284, 13 Edw. I., that, with an exception of noble persons and patrons, no one should in future claim any seat; but, whoever first entered a Church for the purpose of devotion, might chuse at his pleasure, a place for praying—vide *Archæologia*, vol. xii.

This splendid Pew appears to have been erected in the reign of Henry VIII., a few years previous to the Reformation. It is of an oblong form, enclosing a space of about fifteen feet in length, by eight feet in width, built entirely of oak, and never was painted; indeed, the workmanship is so elaborate, that it could not require the farther enrichment of colour and gilding.

The design of the ornamental part is quite in the Tudor style; the pierced work, over the open arches, which surround it, being decorated with the arms of the family of Spring, *a chevron between three mascles*. At each angle of the closure is a large pillar, or turret, decorated with small niches, pedestals, and canopies; somewhat in the manner of the screen to Henry the Seventh's tomb at Westminster; large pillars also divide the front and ends into principal compartments, which are again subdivided by smaller twisted and reticulated columns, the upper parts of the double arches filled with complicated tracery and arms; the whole is surmounted by a series of projecting Canopies rising in a number of small pinnacles, the groining of which is curiously formed of the most delicate carving; the entire work is executed with very great freedom and boldness. The lower part of the Pew is panelled, without much carved ornament.

THE CHURCH OF ST. PETER AND ST. PAUL, LAVENHAM, SUFFOLK.

A similar Pew on the corresponding site in the south Aisle was erected for the Earl of Oxford's family, the ornamental parts of which have suffered from the effects of time and wantonness.

The rafted roof of the Nave and Aisles is curious, the girders are carved in foliage, and spring from tasteful corbels, representing figures; the capitals of the columns, from which the arches spring, are delicately sculptured in form of ducal coronets rising in strawberry leaves.

The Chancel Screen and its ancient roof are also seen in the plate; the latter is supported by cantilevers, but is not particularly enriched. The Screen is very handsome, consisting of a series of open arches embellished with crockets, the spandrils filled in with light pierced work, rich and various in its design, each exhibiting a different pattern in the curvature of the tracery. Other funeral monuments in the Church, not previously described, are

M. S.
Margaritæ
Uxoris observantissimæ
Thomæ Denny de Lavenham
In comitatū Suffolciæ generosi,
Quæ senio fracta, fati concessit
Et hic tandem requiescit
In pace.
Æternam ardenti pietate
Anhelavit coronam
Et gratissimo melioris vitæ intuitu freta
Leta dolorum transivit metam
Primo die Junii, Anno { Æræ Christi MDCCXX.
 { Ætatis suæ LXXVIII.
Virtus epitaphium marmore
Perennius.
Here also lieth the body of Thos. Denny, Gent.
Who departed this life March 9, 1716,
Aged 78 Years.

The following is to the memory of Thomas Smythers, Master of the Grammar School in this town :

H. S. E. Reverendus Thomas Smythies, A. M. Colcestriæ natus et educatus Collegii Sedneiensi Cantab. postea socius. Scholæ in hac villa Grammaticalis, demum moderator felicit ipse ingenii puerorum ingenia feliciter excoluit Ob. sexto die Novembris, Anno Salutis, 1746, ætatis 40.

S. M. Mariæ uxoris dilectissimæ et optimè merentis Thomæ Steward filiæ natu maximæ Joshuæ Gregsby de Burgo Sancti Edmundi Armigeri, cujus virtutibus conjux vere mœrens heu! Invitus superstes hoc marmor ex amore suo dedicavit. Invaletudine multos per annos afflicta fuit; doloris maximè acutos animi fortitudine rara et sincera pietate sustinuit; tandem fractis viribus summa resignatione divinæ voluntati submisit. — Vitæ bene actæ recordatione læta, Et futura spè plena, Animam deo reddidit, die tertio Octobris, 1758, anno ætatis 34. Hic etiam sepulti jacent tres filii et tres filiæ Thomæ Steward et Mariæ uxoris ejus.



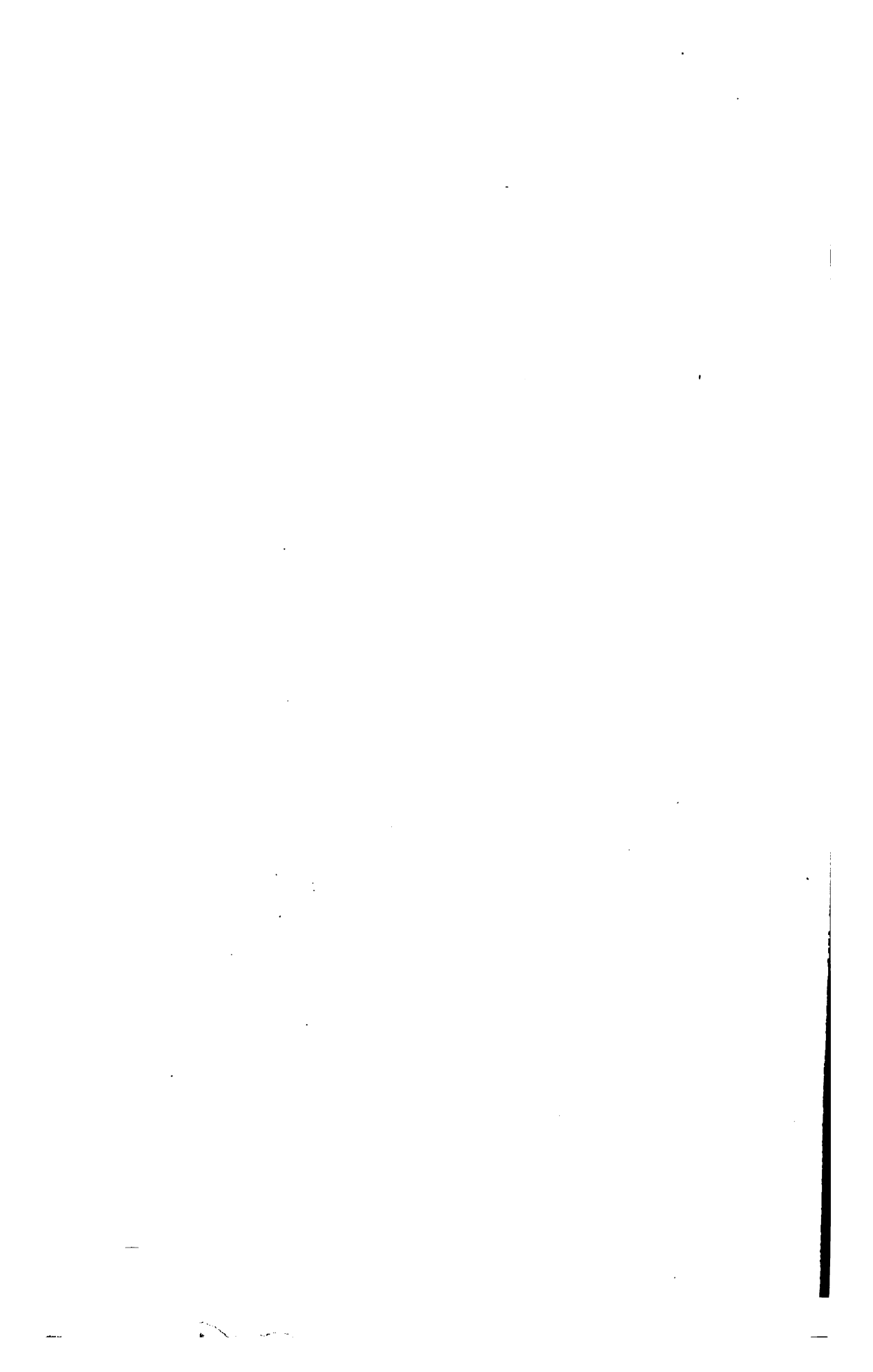
Drawn by J. T. Pott

LAVENHAM CHURCH.
SUFF. LK.

Engraved by W. Wallis.

PL.

Printed and Published by J. T. Pott, at the 'Star and Garter' Press, No. 1, St. Paul's Churchyard, Ludlow, Shropshire.





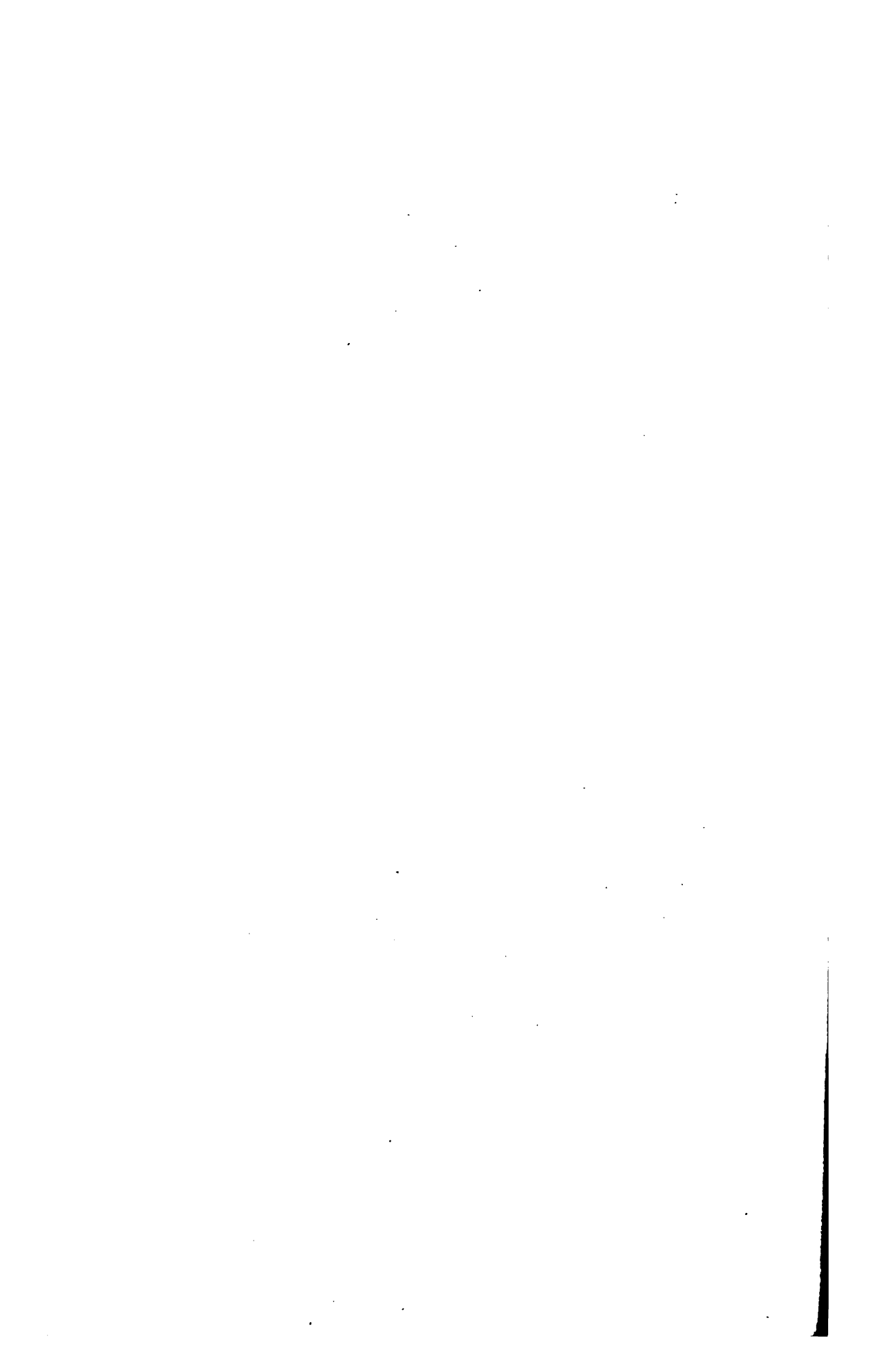
Drawn by J. E. Neale.

Engraved by W. Wallis.

LAVENHAM CHURCH,
THE TOWER & PORCH
SUFFOLK.

PL. 2.

London. Pub. Feb. 1825. By J. E. Neale & Co. at 31 Blackfriars Road, & 111, York, Ash near Farnham, Surrey.





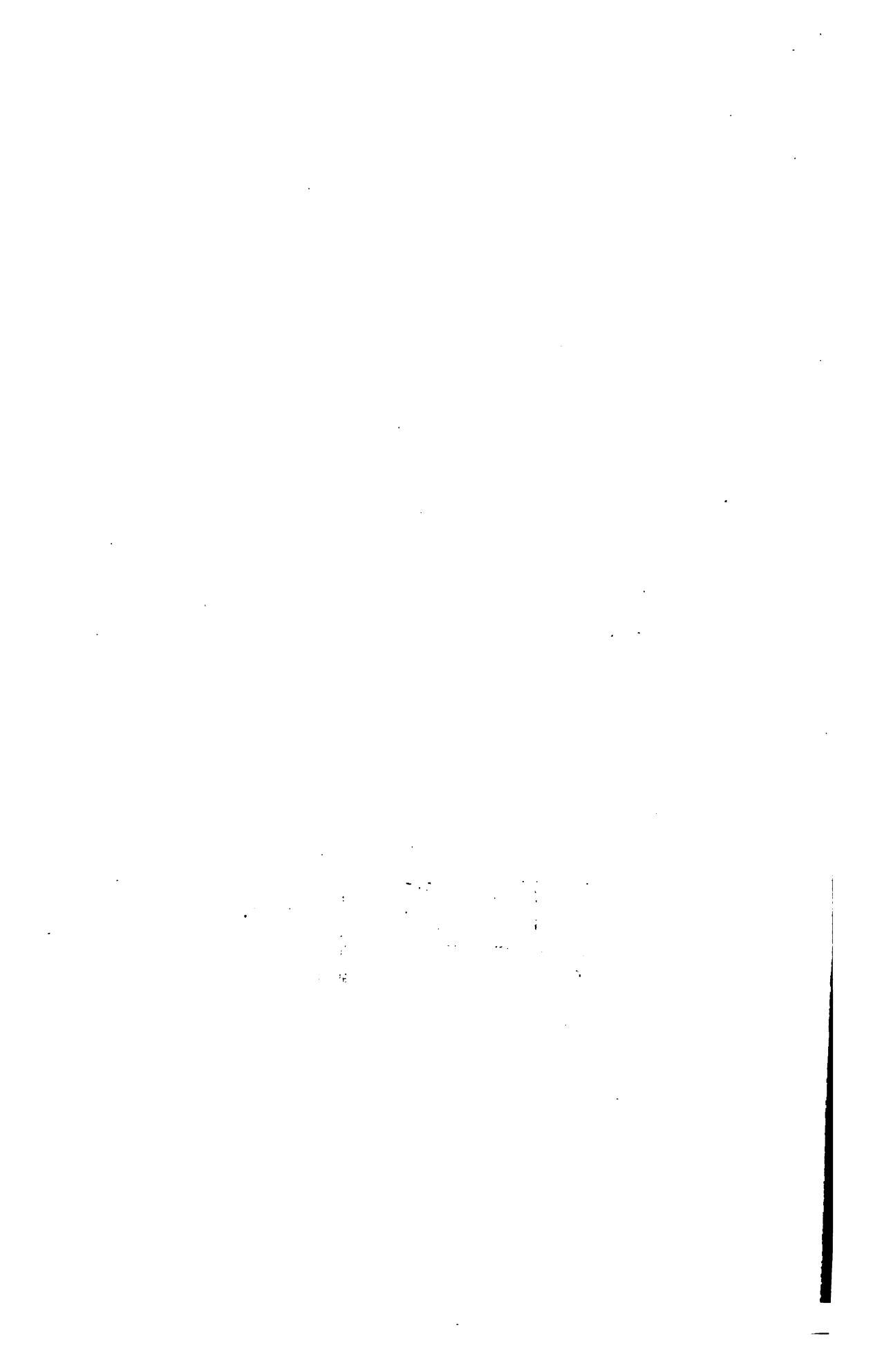
Drawn by J.E. Neale.

Engraved by W. Wallis.

LAVENHAM CHURCH.
VIEW LOOKING ACROSS THE CHOR.
SUFFOLK.

PL. 3.

London, N. 4. No. 1, 1826. By J. E. Neale. 16. Printed by J. Wallis.





Drawn by J. P. Neale.

Engraved by J. DeSaux.

LAVENHAM CHURCH.
 SHOWING THE ANCIENT PULPIT BELONGING TO THE FAMILY OF SPRING.
 SUFFOLK.

PL. 4.

London: Pub. by J. P. Neale, 16 Bennett St. Blackfriars Road.

**St. Margaret's Church,
LOWESTOFFE, SUFFOLK;**

VICAR,

REV. RICHARD LOCKWOOD.

LOWESTOFFE is situated on the most eastern point of land in England, upon an eminence, commanding an extensive prospect of the German Ocean, and when beheld from the sea has the noblest and most beautiful appearance of any place on the coast, between Newcastle and London.

The Church, built of flint and stone, stands about half a mile west of the town, at a secure distance from the incursion of the sea; the present edifice is supposed to have been erected prior to 1365, and is kept in repair by lands belonging to it, consisting of above 90 acres, together with several tenements, which are let by auction, in the presence of the Minister and Churchwardens, every seven years. The whole building, from west to east, is 182 feet long, 47 wide, and 43 feet high. The height of the Tower, including the Spire, which is 50 feet, is 120 feet.

The View selected for the illustration of this edifice is taken from the south-east. The series of windows on the south are divided by mullions, which form in the upper parts delicate tracery; the east window is also admired for the handsome distribution of trefoil-headed arches, of which the lights are composed. And the buttresses are faced with architectural ornaments of flint and stone, curiously fabricated, in a method peculiar to this county and Norfolk.

A Porch, on the south side, forms the principal entrance to the Church; over it is a room, called the Maids' Chamber, after a tradition that two maiden sisters retired to it, for the purpose of religious seclusion. It is farther reported, that these sisters, whose names were Elizabeth and Katharine, caused two wells, between the Church and the Town, to be dug at their own expense, for the benefit of the inhabitants, and that the name of Basket Wells is a corruption of Bess and Kate.

On the ceiling of the Porch is a carved Boss, representing the Trinity, also two shields, charged with the emblems of the Redemption.

The Nave, or Body of the Church, is separated from the side Aisles by lofty handsome pillars, and receives additional light from a clerestory admitting eight windows on each side. At the entrance of the Chancel was formerly a Rood-loft, the ascent to which was discovered a few years since by the accidental falling of some stones from one of the buttresses on the south side of the Nave.

ST. MARGARET'S CHURCH, LOWESTOFFE.

The Chancel is remarkably elegant, no expense having been spared in restoring it to its pristine beauty. The East Window was painted and presented to the Church by Mr. Robert Allen of this town. Beneath a large marble slab, in the middle of the floor, is interred Thomas Scroope, Bishop of Dromore, in Ireland, and Vicar of this parish, who died here January 15, 1491. The bishop was descended from the noble family of Scroope, and was otherwise named Bradley, from the place of his birth, he was instituted to this Vicarage in 1478, and died at the age of very little less than 100 years. The brass, which was intended to perpetuate his resemblance, is nearly all destroyed and taken away.

In the Chancel is also interred the Hon. James Howard, youngest son of Thomas, Earl of Berkshire, who died, æt. 28, on the 7th of June, 1665, of the wounds he received the preceding day in the sea-fight with the Dutch off this town.

On the first step of the Chancel, on a white marble stone, is an inscription for the Rev. John Tanner, fifty-one years vicar of Lowestoffe, and brother of Dr. Thomas Tanner, bishop of St. Asaph, author of the "*Notitia Monastica*;" he died 22d Dec. 1759, æt. 75. The Chancel was repaired, and the Nave of the Church was paved by him. The Organ was set up in 1778.

At the west end of the Nave is a lofty narrow arch, supposed to have been originally used as the Penitent's Porch, agreeably to the custom of the ancient church. The Font is particularly curious, but has been much defaced; several figures of saints, with which it had been adorned, were damaged, under an ordinance of the Long Parliament, in 1644. There is an ascent of three steps to it, the uppermost of which formerly bore an inscription, but it is now illegible. In the south Aisle are Monuments to Thomas Annot, who founded the Grammar School here in 1570; to Rear Admiral Usher, ob. 1669; John, his eldest son, ob. 1665; to Robert his second son, ob. 1699, æt. 50; Admiral Sir John Ashby, who was engaged in the battles at Bantry Bay, Beachy Head, in 1689, and Cape la Hogue, in 1692; he died 12th July, 1693; another of his nephew, Vice Admiral James Mighells, who died 21st March, 1733, æt. 69; and a memorial of Captain Thomas Arnold, who died 31st Aug. 1737, æt. 58.

In the Churchyard is interred the remains of the Rev. Robert Potter, A. M. Vicar of Lowestoffe and Kessingland, and also a Prebendary of Norwich, who died the 8th of August, 1804, æt. 83. The literary world is indebted to him for the best poetical versions of *Æschylus*, published in 1777; *Euripides* in 1781, and of *Sophocles* in 1788. A plain table monument to his memory is placed against the north wall of the Chancel. There is also in the Churchyard a handsome pyramidal Monument to the memory of John Barker, Esq., one of the elder Brethren of the Trinity House, who was a great benefactor to this his native town; he died Nov. 1, 1787, æt. 80, and was here interred with great funeral pomp.



LOWESTOPE CHURCH.

EAST VIEW.
1844 F. O. L. K.

Engraved by H. K. O. G.

PL 1

London, published, 1844 by J. H. Hatch, 10, Broad St. Hatch's new head & the new, 4th near Farnham, N. Y.

The Church of the Holy Trinity,

MELFORD, SUFFOLK;

RECTOR,

THE REV. B. FRANCIS, M. A.

THE Town of Melford is situated in the Hundred of Babergh, four miles from Sudbury, its Church, a most exquisite specimen of architecture in Edward the Fourth's reign, stands upon a rising ground at the northern extremity of the Town, on the west side of the road to Bury. Formerly the Church belonged to the richly endowed Abbey of St. Edmund at that place, when the Abbot occasionally resided at Melford Hall, on the east side of the Green, which Seat, together with the advowson of the Church, after the Dissolution, were granted to Sir William Cordell, Knight. From a series of authentic and curious manuscripts, now in the possession of the Rev. William Tynney Spurdens, of North Walsham, in Norfolk, and most obligingly communicated, we are happy to be enabled to lay before our readers a very particular account of this interesting edifice in its former state. The first MS. we transcribe is dated August, 1688, and appears to have been written by the Rector of the Church at that period.

"Much about the middle of the Parish of Melford, al's Long Melford, in Suffolk, upon an Hill, most pleasant for air and prospect, there standeth a large and beautiful Church called Trinity Church, because dedicated to the Holy and undivided Trinity." "It hath 3 Iles, w^{ch} from the North wall to the South wall, contain together in breadth, 61 feet 6 inches. Part of it was of an old erection, viz. the whole North Ile, the Steeple, a great part of the Porch and p'haps the East end of the South Ile. All the other parts are of a much later erection, as by the different sort of building, & the several Inscriptions still extant, in and about the said Church, may most evidently appear." "The Middle Ile, viz. from the Steeple, exclusive, to the East end of the Chancell, hath one entire advanced Roofe, in length, 162 feet and 6 inches; distant from the pavement beneath, 41 feet and 6 inches, supported on each side with ten arched Pillars, separating the said Middle Ile from the 2 other Iles, which are in height 24 feet; and in length 135 feet and 4 inches.

TRINITY CHURCH, MELFORD, SUFFOLK.

"The Pious Benefactors, concerned in the building the advanced Ile may be known, and, let their memories never perish, by the Inscriptions under the Battlements, without the Church, and by like Inscriptions in the windows, undemolished, within the Church.

"From the Inscriptions under y^e Battlements of y^e advanced Ile without y^e Church, beginning on the North side: and here, John Clopton, Esqr. worthily deserves to have his memory preserved, a zealous & eminent promoter of the new erection. "He built the four first pillars and arches on the North side, counting from East to West, whereof one of y^e is in y^e Nave of the Church, tho' his name be now obliterated, & by time & weather quite eaten out." "Though y^e afores^d Inscription be now obliterated, yet several persons have read the same, y^e obliteration being but of very late date, and in particular, the present Rector of y^e Church, who hereby sacredly and solemnly affirms that y^e merit of the action was ascribed to one or more of y^e family of y^e Cloptons, and, as he remembreth and verily believeth, to John Clopton, in memory and good of him, his wife, his children, and his ancestors. Nay, to this very day, though y^e rest be obliterated and worn out tñ is plain to be espyed w^{ch} insinuates y^t Clopton was y^e Benefactor for y^e building of those arches and pillars. After him, this Inscription follows: Pray for the Soul of Rob^t Sparrow, and Marion his wife, & for Thomas Cooper, & Margaret his wife, of whose goods, Mr. Gyles Dent, John Clopton, John Smith, and Roger Smith, with the help of the well disposed men of this town, did these 6 arches new rear Anno Dⁿⁱ MCCCC & 1^o. "Whereas y^e full account of the Annus Dⁿⁱ be defaced, yet by reason of y^e mention of Giles Dent in the Inscription and y^e 1^o at y^e end of y^e said account, it is, ought, and can be no otherwise y^e Anno Dⁿⁱ 1481, for Mr. Giles Dent was instituted into y^e Rectory of Melford 18 Aprilis, 1474; he made his will 19 April, 1484, nominating Rob^t Cutler and Thomas Ellis his executors, and John Clopton his supervisor: on July y^e 7th, following, he adds a Codicil to it, bequeathing all y^e grain of his Glebe, and his Tithes, to be disposed of in charitable uses. Thomas Aleyn, al^s Carver, his successor, was instituted 14 Sept. 1484, into y^e said Parsonage, and therefore there being 1^o to end y^e Annus wherein y^e North side of that advanced Ile was finished, it could be no other, as before is hinted, than y^e Annus Dⁿⁱ 1481.

"From y^e Inscriptions under y^e Battlements of y^e s^d advanced Isle on y^e South side beginning at y^e West end, by y^e Steeple, w^{ch} are as followeth: Pray for y^e Souls of Roger Moryel, Margaret and Katharine his wives, of whose goods the said Katharine, John Clopton, Master William Twaitys, and John Smith, did these 6 arches new rear, and did make the pavement, there away, Anno Dⁿⁱ Millesimo Quadringentesimo primo. Pray for y^e Soul of Thomas Couper, that did this Arch rear, Pray for y^e Soul of Lawrence Martin, and Marion his wife, and

TRINITY CHURCH, MELFORD, SUFFOLK.

for Richard Martin, and Elizabeth, and Joan, his wives, of whose goods these Arches, in Chancel, reared Anno D'ni M.CCCCLl.

" From the Inscriptions under the Battlements of the South Isle without, from the Steeple to the Porch : Pray for y^e Soul of Master Giles Dent, late Parson of Melford, of whose goods, John Clopton, Robert Coteler, and Thomas Elys, did this Arch make and glase, and the Roofe over y^e Porch. Pray for y^e Soul of William Clopton, Margery Clopton his wife, and for the Soul of Alice Clopton, and for John Clopton, and for all those Souls that y^e said John is bound to pray for.

" From the Porch to y^e East end of y^e said South Isle, as also at the East end thereof : Pray for y^e Soul of Roger Moryel, of whose goods this Arch was made. Pray for y^e Soul of John Keek, and for his Fader and Moder, of whose goods this Arch was made. Pray for y^e Soul of Thomas Elys, and Joan his wife, and for the good speed of Joan Elys, makers hereof. Pray for y^e Soul of John Pye, and Alice his wife, of whose goods this Arch was made, and these twayn windows glazed. Pray for y^e Soul of John Dyst, and Alice, and for y^e good speed of John Dyst, and Christopher, makers hereof. Pray for the Souls of Lawrence Martin, and Marion his wife, and Elizabeth Martin, and Joan, and for y^e good estate of Richard Martin and Roger Martin, and their wives, and all y^e children of this Isle was made Anno D'ni Millesimo CCCC^o LXXX^o & IIII^o.

" The Inscription round y^e Chappel, called our Lady's Chappel: Pray for y^e Soul of John Hill, and for y^e Soul of John Clopton, Esqrs.; and Pray for the Soul of John Loveday Butler, wth John Clopton; of whose goods this Chappel is imbaylished by his executors. Pray for y^e Soul of William Clopton, Esqr. Margery, and Margery, his wives, and for all their parents and children, and for the Soul of Alice Clopton, and for John Clopton, and for all his children, and for y^e Souls y^t the said John is bound to pray for, which did this Chappel new rear, Anno D'ni M CCCC LXXXX III. Christus sit testis hæc me non exhibuisse ut merear laudes, sed ut Spiritus memoretur. Roger Smith & Robert Smith."

The next MS. appears to be of the same date, and handwriting, as the former, and is entitled,

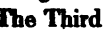




" Benefactors, as by the Inscriptions in the windows, undemolished, within the Church of Melford.



" The East window, celebrated formerly for its Imagery, and painted glass, hath nothing in it now but white glass, as likewise the first window on the South side of the Church, from the East, lyeth under the same defacement.



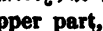

" The Second window, on the same side, hath at the very top, in one light, *I. H. S.* i. e. Jesus hom' Salvator, and in another *M.* i. e. Maria, under the aforesaid lesser lights, in the upper part of the said window,




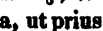
TRINITY CHURCH, MELFORD, SUFFOLK.

in the first pane thereof, nothing but white glass. In the other two panes thereof, 2 Kings wth crowns on their heads, incircled with glory, having globes in their hands. In the lower part of the said window nothing but white glass.

The Third window, on the very top of it, hath  in another light, . In the next light thereunto, the Martin's clothmark, which is a Globe, with a cross, and streamer on the top, with  on the one side, and  on the other, and in the next light . pro Maria, ut prius. In the upper part of the window, beneath these lights, there are 3 Imageries, all in glory, the middle whereof is supposed to be the Blessed Virgin, and all of them encompassed with flower de luces; the first whereof hath a sword in his right hand, and a book in his left; the other, a long and profuse beard: all three sitting in chairs, as at rest, in glory.

The Fourth window, on the very top of it, hath in one light  in another light, . ut prius. In the upper part of the said window, beneath these lights, there are 3 Imageries, in glory, in each pane, one, sitting in their chairs, as at rest, the 3rd whereof hath a black cap on his head, a blue wardrobe, and seemingly 2 pencils in his hands. In the 3 panes, of the lower part of the said window, nothing but white glass.

"The Fifth window hath on the top of it, in the lesser lights  . . with his clothmark, and . pro Maria, ut prius. In the upper part, of the said window, beneath these 3 lights, an Abbot, or Bishop, in the first pane thereof, with a mitre on his head, a Pope, with his triple Crown, in the second, a Cardinal, with his hat and scarlet, in the next, all encircled with glory, and sitting in chairs, as at rest. In the lower part of the said window, and in the first pane thereof, a Priest, as is supposed, with the Tabernacle in his hand, in the second pane, Mary Magdalene, with her hair disshevel'd & her box of spikenard in her hand. In the 3rd pane, the Imagery not known. Under the Imagery of the four last mentioned windows, in the upper part, there are these words written as followeth Katarine Margarete uxorem ejus, & pro a'iabus Roberte Moryell & Alicie uxoris ejus de Hyene & pro a'iabus o'ium hujus . . . Eccle'ie in Melford, memoriam de bonis præfati Rogeri Bee fene vitriate Anno D'ni M^o CCCC LX^o, and in the lower part of the Fourth window, last mentioned, under the Imagery thereof, there is written Rector hujus Eccle'ie necnon Matildi Hyne in D'ni. Bon. fact.

"The Sixth window, which is the first in the Church, all the former being in the Chancell, hath, in the lesser lights on the top of it,  . . with the Martin's clothmark between, and . pro Maria, ut prius. Underneath these lights, and in the upper part of the said window, in the first pane, nothing but white glass; the second pane mostly white glass; the third pane, St. Vincent, standing, with a book in his

TRINITY CHURCH, MELFORD, SUFFOLK.

hand, and his head encircled with glory; having, on one side of his face, Sanctæ, and, on the other side, Vincenti. Under the aforesaid 3 panes this inscription remains Couper and Mary his wife. In the lower part of the said window, and in the first pane thereof, a King, with a crown on his head and a sceptre in his hand, and a flower de luce on each side of his head. In the second pane, St. Christopher, as is supposed, sed quære. In the third, Mary Magdalene, with her hair dishevelled, and a box of spikenard in her hand. Under which three pictures there is written, *Orate pro animabus*

. . . re *Marione ista Ecc'siæ multipliciter decorata est & ornata.*

The Seventh window hath, in the lesser lights on the top of it, *St. Martin*, *St. Martin*, with the Martin's clothmark between, and *pro Maria*, ut prius. Underneath, in the three upper panes, there are three several pictures of the Blessed Virgin, alike in face and wardrobe. By the face of the first is written *Maria*, by the face of the second, *Alma Dei Genitrix*, by the face of the third, *Sancta*, the rest broken; with this Subscription *Dent, John Clopton, Esq. John Smith, and Roger Smith, this arch did repair of new.* In the lower part of the said window, and in the first pane thereof, supposed to be Joseph, y^e sponised husband of the Blessed Virgin; in the second, the Virgin herself, with the new born babe in one hand, a sceptre in the other, and a crown upon her head. In the third, supposed to be one of the wise men, having a golden cup in one hand, full of burning incense, and in the other a bundle of myrrh, sed de his quære. Subscribed, *Orate pro a'tabus Joannis Wains, Johannis Felt & Abigail uxor eo'ru, fuit optima adjutrix* *novam fabricam hujus Ecc'siæ.*

"The Eighth window, in the lesser lights nothing; underneath, in the first pane, of the upper greater lights, towards the top, *Hic Johannis*; under which, is Herod and his wife; under Herod, a woman with an infant in her arms; under his wife, St. John laid along. *Historia quære.* Under the said prostrated St. John is written *S^{c^{tu}m} Johannes*; and, under that, the soldiers arresting him. In the second pane, St. John in the Wilderness, having over his head these letters, *ecce agnum*, which, probably, should have been *ecce agnum*. In the third pane, St. John baptizing the Holy Jesus. In the lower part, in the first pane thereof, the soldier with the sword in his hand, and John the Baptist lying in the prison with his head off; underwritten, *S^{c^{tu}m} Johannes*. In the second pane, Herod the Tetrarch, and Herodias his wife, with their servants about them, their daughter kneeling by, presenting a charger with the Baptist's head in it, underwritten, *S^{c^{tu}m} Johannes Baptista*. In the third pane, St. John Baptist's Disciples, standing about the trunk of his body, in order to their having been to his buriall. In the middle whereof is written, in letters reversed, *S^{c^{tu}m} Johannes Baptista*; and, at the bottom

TRINITY CHURCH, MELFORD, SUFFOLK.

of the said window, Orate pro animabus Johannes Smith & Margaret & Agneta ux.

"The Ninth window, in the lesser lights, in the top, nothing. In the first pane of the upper part, underneath, St. Peter with his key. In the second pane, St. Paul with his sword. In the third pane, St. Andrew with his cross; and, underneath them, Pray for the soules of Rob^t Colet, Marion, and Margaret, his wives. And in the first pane of the lower part of the said window, St. John with a cup in his left hand; in the second, St. James the Great with staff and his scrip; in the third pane, St. Simon the Zealot with his spectacles on his nose, and a book in his hand; underneath whom there is written, of whose goods John Clopton, Thomas Elys, & John Haugh, did this window glase.

"The Tenth window, in the lesser lights, on the top, nothing. In the upper part, underneath those lesser lights, there are three imageries, supposed to be three other Apostles, sed de his quære; and underneath them is written, Pray for the soules of Roger Hoo, Alson, & Elizabeth, his wives; and in the three panes of the lower part of the said window are three more Imageries, the first and last being almost defaced, the middle one wholly remaining, supposed to be all Apostles; under whom is written, Of whose goods John Clopton, Mr. Gyles Dent, and Thomas Elys, did this window glase.

"The Eleventh window, in the lesser lights on the top *I. H. S.* advanced between two *H's* at a distance below. In the first pane, in the upper part, beneath these lesser lights, there is St. Katherine crowned, with *S^a* on one side her face, and Katherina on the other. In the second pane, the imagery defaced. In the third pane, a man holding in one hand a book open, in the other a staff, with a cross on the top of it, by which there is written *M^{ca}*. underneath which pane is written, Pray for the soul of In the first pane of the lower part of the said window, St. Peter with a key in his hand; in the second and third, mitred Bishops with their croziers in their hands. The Subscription, thereunto belonging, defaced.

"The Twelfth window, in one of the lesser lights on the top *I. H. S.*, in another *HELP*, and, in the first pane beneath, the imagery defaced; in the second, the Blessed Virgin, her babe in her left arm, with a crown on her head, and a sceptre in her right hand; in the third, a Bishop, with his mitre on his head, and a crosier in his left hand. In the lower part, and in the first pane thereof, a King crowned, with his sceptre in one hand and a javelin in the other. In the second pane, St. Cytha, having her head encircled with glory, and on one side of her face, *S^a*, and on the other, Cytha. In the third pane, a Priest with a wand in his hand, on the left side of whose face there is written *Ro^k*, and just above his

TRINITY CHURCH, MELFORD, SUFFOLK.

knee are written other letters, supposed to be Kapball, and underneath the said window, Orate p' a'i'abus Richardi Wawya
& Katharine uxor suæ

"The Thirteenth window, in the lesser lights above, is written, Sit nomen D'ni Benedictum, and under them, in the first pane, Moses, as appears by his horns on his head; in the second pane, Aaron, as appears by his priestly vestments; in the third pane, Saul, as appears by his mantle: sed de his o'i'bus quære. In the lower part of the said window, and in the first pane thereof, St. John the Evangelist, and by him is written, St. Johannes Evangelista. In the second pane, St. Peter, and by him is written, S^m Petrus. In the third pane, St. James, and by him is written S^m Jacobus; and under them is written, Orate his Horset & pro ai'abus Johannis Roberti Agnete uxoris.

The Fourteenth window, in the lesser lights nothing. In the first pane of the upper part, beneath those lesser lights, a picture of a man, whose hands, thighs, and legs are naked, and the upper part defaced. In the second, supposed to be King David. In the third, supposed to be King Solomon. In the lower part of the said window, and the first pane, the Blessed Virgin, with our Saviour in her lap, as taken from the cross, with the crown of thorns on his head; in the second pane, Mary Magdalen weeping, sed quære; in the third pane, our Blessed Saviour naked, with his crown of thorns upon his head. The Subscription of both parts defaced.

"The Fifteenth window, in the lesser lights four coats of arms, de quibus quære. In the upper part, beneath these lesser lights, and in the first pane, St. Bernard, with his crozier, and by him is written S^m Bernardus. In the second pane, our Blessed Saviour, with his scarlet robe, and thorny crown. The third pane, nothing but white glass. At the foot of them is this Subscription, Orate pro bono statu Johannis Pie & Alicie & statu Johannis Firmin & uxoris ejus. In the lower part of the window, and in the first pane, supposed to be Mary Magdalene. In the second pane, nothing but white glass. In the third pane, a Priest. At the bottom of all pro vivis & mortuis

"The Sixteenth window, in the lesser lights, on the top, Nomen est D'ni Benedictum. In the upper part, and in the first pane, underneath these lights, nothing but white glass. In the second pane, a Flower Pot, beset with flowers, imitating such a picture in the thirty-second page of the Virgin Marie's Office, set forth by Pope Pius 5th, the book printed at Antwerp, in the Year 1598. In the third pane, the Blessed Virgin, sitting in a chair, and encircled with this inscription, Ecce Ancilla D'ni fiat mihi. In the lower part of the window, in the first pane, nothing but white glass; in the second, nothing also but white glass. In the third

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pane, a Picture of a Man, somewhat defaced, holding in his right hand a book, and in his left hand a staff, with a cross on the top; by his head written S^m Barthol, sed de illo quære. Underneath subscribed . . .

. . . Isabella uxor ejus . . .

"The Seventeenth window, in the lesser lights nothing. In the upper part, and in the first pane underneath these lights, St. Edmund the King, with his crowe on his head, his sceptre in his right hand, and an arrow in his left; under his feet written S^m Edmundus. In the second pane, part of an imagery subscribed S^m Antonius. In the third pane the imagery defaced. In the lower part, and in the first pane, nothing but white glass; in the second pane, Saint Katharine, with her wheel; on the one side of her face written, S^a, and on the other Catherina. In the third pane, an imagery supposed to be Saint Barnabas; on one side of his face B. on the other side, bas, sed de illo quære; underneath which pane is written . . . est mor. et. pro bono statu Agnet uxor ejus . . . Johannis et Marione uxor ejus.

"The Eighteenth window, in the lesser lights, on the top, two Priests. In the upper part, and in the three panes, underneath these aforesaid lesser lights, is nothing but white glass. In the lower part, and the first pane, St. Dennis habited, with his crosier in his hand; on one side of his head, Sancte, and on the other side Deonisi. In the two other panes, nothing but white glass.

"In the Nineteenth window, which is the window on the south side next the steeple, in the lesser lights, on the top, two Coates of Arms. The rest of the window hath neither imagery nor superscription.

"On the North side of the Church, from the Steeple, Eastward, in the First window, and the upper lesser light, a Coate of Arms. In the third pane, of the upper part of the said window, under those lesser lights, the head, and part of the body, of a woman; all the rest, white glass.

"The Second window, in the lesser lights, a Coat of Arms. In the second pane of the upper part, under those lights, is a Woman; all the rest white glass, or without remark. Underwritten, in a confused method, . . . pro anima Honorabilis Domine . . . Ducisse; according to Mr. Rice's Breviary, who took some account of the Church before the late wars, now in the hands of Mr. Robert Torkington, of Brettenham, Suff., it is thus entered. In Fenestra prope Campanile, in summitate Ecclesie, is this written, Orate pro aⁿi'a Honorabilis Principisse Dom' Elizab' Ducisse Suffolke. In the said window are these Armes, De la Pole, azure, a fess between three Leopards' faces, Or; which impaled France and England, which was the daughter of Richard Plantagenet, Duke of York, sister to King Edward 4th and to Richard 3d; she was wife of John De la Pole, Duke of Suffolk, who died anno 1429. Quære, whether these two first windows have not been con-

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founded together. In the lower part of the said second window, in the first pane, there is nothing but white glass; in the second pane, a Woman, with her face turned backward and upward; in the third pane, Howard, in his Coat Armour, kneeling; under whom is written, *Johannis Howard Miles*.

"The Third window hath, in the lesser upper lights, nothing; and in the three under lights beneath them, nothing but white glass; only at the foot is this inscription, *Orate pro bono statu D'ni Druris ac pro Domine*. In the lower part of the said window, William Clopton, between his two wives, viz. Juditha, daughter of Grey, of Bockenham, and Cockwell, subscribed *Juditæ Clopton fil Mar' Clopton fil . . . Cockwell ux*

"The Fourth window, in the upper part of the glass, very much defaced, but represents together Denham and his wife, in their Coat Armour, having this subscription *bono statu D'ni Denham D'na uxore sua. see Weever's Fun. Mon. fol. 600*. In the lower part of the said window, Sir William Clopton and Dame . . . Trussel, his wife; viz. in the first pane, Sir William Clopton, kneeling, and his hands as praying, subscribed *W^m Clopton Miles* In the second pane, Trussel, his wife, underwritten, Francisca Clopton; in the third pane, the glass much defaced, but the picture seems to be Sir William Clopton, kneeling, *ut prius*, having this subscription, *Willielmus Clopton Miles*

"The Fifth window, in the upper part, Howard impaling Oxford, in their Coat Armour, under which is written, *Orate pro bono statu D'ni Howard ac pro Domina uxore sua*; in the lower part thereof, three Cloptons, in effigie, kneeling, subscribed *Walterius Clopton Miles, Thomas Clopton Miles, Will'us Clopton de Ashendon Armiger*.

"The Sixth window, in the upper part thereof, there are, in their Coat Armours, kneeling, three effigies, whereof two are supposed to be one and the same man, and, in the middle of them, a woman, the wife to the said person; and under them is written, *Orate pro bono statu D'ni Thomæ Montgomery Militis, ac pro Dna Dame Phillippe uxore sua*; their Coat Armour *gules, a chevron ermin, between three flower de luces, or*. Sir Thomas Montgomery, Knight of the Garter, in Edward 4th's time. *see Weever's Fun. Mon. fol. 609*. In the under part of the said window Sir Thomas Clopton, between his two wives,* one the daughter of Walter Clopton, the other the daughter of Mylde Arm . . . bearing, *two rings gemmell sable, upon the upper part of the bend*.

"The Seventh window, in the upper part, the effigies of three Judges, thus subscribed, Pray for the good state of William Howard, Chief Justice of England; and for Richard Picot, and John Haugh, Justices

* The remaining part of this account of the painted windows is from another MS. in a different hand to the former, and appears to be of older date.

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of the Law. Howard lived in King Edward the First's time, and the other two in King Edward the Fourth's time. In the lower part, William Clopton, Esq. between his two wives, Drurye and Frances, and underneath the said William is written, W^o. Clopton, Arm. filius et hæres, Thomæ Clopton, Militis; and under the first wife is written, Uxor W^l. Clopton, filia Drury; under the second wife, hæres Elie. Francis.

"The Eighth window, in the upper part, Reinsforth, with his two wives, under whom is written, as followeth—Orate pro bono statu Laurentii Reinsforth, Militis, et Dnæ Hungerford, et Elysabethæ Reinsforth, uxor suaru' et filioru' suor' et filioru' suaru. . . . Beneath .

"The Ninth window, in the upper part, three women in their Coat Armour, having this following inscription—Pray for the Soul of Dame Anne Hay, and specially for Dame Margaret Jeynam, and for the good state of Elysabeth Walgrave; they all three bear *Ermin, a fess sable, between three beehives, or, the first impaling Argent, a fess between three Lyons' heads erased, or, the second impaying Walgrave, the third impaying, Or, on a bend gules, three martlets argent.* In the lower part, two Cloptons in their Coat Armour, and Marrow, the wife of one of them, in the middle.

"The Tenth window, in the upper part is Joslin, in his Lord Mayor's Habit, with Clifford and his wife in their Coat Armour, under whom are written as followeth—Pray for the Soul of Ralf Joslin, twice Mayor of London; and for the good estate of Ben. Clifford, and Dame Elizabeth his wife; the said Elizabeth Clyfford bears *Ermin, three barrulets dancette sable.* In the lower part is Elizabeth Clopton in her Coat Armour, between Gedney and Cavendish, which are supposed to be her two husbands, under whom is written as followeth—Orate p' a'i'a Joannis Gedney, Mayoris Civitatis Londinensis Roberti Cavendish et Elizabethæ, uxoris ejus ac armig.

"The Eleventh window, in the upper part is Montgomery and Darcy, and the effigies of two females, viz. Darcy *Argent, two cheffrons azure,* under whom is written, Orate p' bono statu Annæ Montgomerie, et p' a'i'abus D'na Elinore Gyvel, Margarete Gyvel de orum amicorum suorum. In the lower part are three effigies, Harliston and Alice his wife, and Clopton, under whom is written as followeth—Orate pro a'i'abus Joannis Harlistoni senioris, et Aliciæ uxoris ejus, filiæ W^o Clopton, et pro a'i'a Joannis Harlistoni filius et hæres

"The Twelfth window, in the upper part is *Azure, an estoile with six points argent* impaling *Argent, on a fess between three trefoils slipped, gules, an escallop of the field;* and Drury, impaling the last coat. Three effigies, a man between two women, inscribed pro statu armig. et pro D'na Anna uxor ejus et per uxoris ejus.

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In the lower part three effigies, one of a man, the other two, of women : on the man's coat, *Argent, on a chevron sable, a cross crosslet of the field, and Azure, two lions passant guardant, or*, on the first woman's coat, the same, impaling Clopton. On the second woman, the same, impaling *Argent; a chevron gules, on the upper part, two torteauxes, on the lower part, a mullet gules*, under whom is written, *Orate pro anima Joannis Denston, et pro bono statu Catherinæ uxor ejus filiæ Clopton Arm. ac Annæ Brent. filiæ et hæredis p'fato Joannis et Catherinæ.*

"The Thirteenth window, in the upper part, Peyton, between his two wives, in a Coat Armour, Clopton and Hilton, under whom is written, *Orate pro a'ibus Thomæ Peyton Armig. senior, et Margarette et Margarette uxor' suarum. Underneath, Rookwood, between his two wives, Hilton and Clopton, in their Coat Armour : Uxor, William Rookwood, Thomæ Rookwood, uxor Thomæ Rookwood, fil. de Hilton, filiæ William Rookwood, filiæ Joannis Clopton.*

"The Fourteenth window, in the upper part, three Angells, St. Gabriel, St. Michael, St. Raphael. In the lower part three effigies, Curtior between his two wives, in Coat Armour, uxor Thomæ Curtior, Thomas Curtior, Armiger, Uxor Thomæ Curtior, Arm. filius Joannis Scoynford, filius et hæres Joannis Curtior. Joannis Clopton, Armig.

"The Fifteenth window, in the upper part, S^m Ducius, with his left hand lifted up as praying, S^m Franciscus holding a book open, with both hands, and within the bend of his right arm, a staff advanced, with a cross on the top, Petrus Mille. At their feet, *Orate pro anima Elizabethæ Drury et Henrici Hardman et Willi. Twaytes* In the lower part St. George with his red cross on his right arm and in his armour. A Priest with his Censer in his right hand, and a taper in his left, *Orate pro, et pro bono statu Joannis Story, et Joannis Stannard, Clericorum et Benefactorum.*

"The Sixteenth window, in the upper part, S^m Andreas, with his cross. The Blessed Virgin, with our Saviour in her lap, as taken from the Cross, with his Crown of Thorns on his head, and the print of the nails in his feet and hands. St. Gyles, with a crosier in his hand, at his feet S^m Ægidus, and under that, *Laudes D'ni in æternum cantabo. Orate pro anima Magistri Ejidii Dent, quondam Rectoris hujus Ecclesiæ. In the lower part nothing, being all white glass.*

"The Seventeenth window, S^m Oswoldus, S^m Edmundus, S^m Edwardus, under the feet of St. Oswald, a shaven Monk; and under St. Edward, and St. Edmund, two mitred Abbots. Underneath is written, *Orate pro anima, Edwardi Hengham, nuper Abbatis de Bury, et pro bono statu, G. Rawlesdon Abbatis, et R'ci. Norton. In the lower part nothing.*

"The Eighteenth window, in the upper part, S^a Anna, with a child in

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her hand, supposed to be the blessed Virgin, her daughter. The Virgin Mary, with Crown and Sceptre, and her Son, the blessed Jesus, in her arms, St. Elizabeth, with John Baptist her son, in her arms, at their feet, under three Coats of Arms, is written, *Elizabethæ Ducissæ Suffoliciæ*.

Plate 1, represents the whole of the south side of the Church. The ancient Tower has been replaced by a structure, differing greatly in style from the splendid architecture of which the rest of the building partakes. It was erected in 1725; the date appears on the key-stone, over the west door.

Plate 2, a view of the Porch, shewing the architectural character of the Church, more in detail, with the manner in which the inscriptions over the windows, &c. are introduced; they are all composed of flints, carefully inserted in the stone-work.

Plate 3, is a view of the Choir, looking east. The general appearance at this point is striking; no galleries interfere with the beautiful effect of the architecture, the style of which was so well suited to the magnificence and splendour of the ancient service.

The following curious manuscript, by Roger Martin, Esq. of Melford Place, who lived in the time of the Reformation, relates many interesting particulars of the Religious Ceremonies observed at this Church:

"The State of Melford Church and our Ladie's Chappell at the East end, as I did know it.

"Memorand. At the back of the High Altar, in the said Church, there was a goodly mount, made of one great Tree, and set up to the foot of the window there, carved very artificially, with *The Story of Christ's Passion*, representing the horsemen with their swords, and the footmen, &c. as they used Christ on the Mount of Calvary, all being fair gilt, and lively and beautifully set forth. To cover and keep clean all the which, there were very fair painted boards, made to shut to, which were opened upon high and solemn Feast Days, which then was a very beautiful shew; which painted boards were there set up again in Queen Mary's time. At the north end of the same Altar, there was a goodly gilt Tabernacle, reaching up to the roof of the Chancell, in the which there was one fair large gilt image of *The Holy Trinity*, being Patron of the Church, besides other fair images. The like Tabernacle was at the south end.

"There was also in my Ile,* called Jesus Ile, at the back of the Altar, a table with a crucifix on it, with the two thieves hanging, on every side one, which is in my House decayed, and the same I hope my heires will repaire, and restore again, one day. There was also two fair gilt Tabernacles, from the ground up to the roofe, with a fair *Image of Jesus*, in the Tabernacle at the north end of the Altar, holding a round bawle in his

* See Plate 4, view in the South Aisle, with the Pew of the family of Martin.

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hand, signifying, I think, that he containeth the whole round world; and, in the Tabernacle at the south end, there was a fair image of our Blessed Lady, having the afflicted body of her dear son, as he was taken down, off the Cross, lying along in her lapp, the tears, as it were, running down pitifully upon her beautiful cheeks, as it seemed, bedewing the said sweet body of her son, and therefore named *The Image of our Lady of Pity*.

“*Memorand.* There was a fair Rood Loft, with the Rood, Mary and John, of every side, and with a fair pair of Organs standing thereby; which Loft extended all the breadth of the Church, and on Good Friday a Priest, then standing by the Rood, sang *The Passion*: The side thereof, towards the body of the Church, in twelve partitions in boards, was fair painted with the images of the twelve Apostles.

“ All the Roof of the Church was beautified with fair gilt stars. Finally, in the Vestry, where there were many rich Copes and Suites of vestments, there was a fair Press, with fair large doors to shut to, wherein there were made devises to hang on all the Copes, without folding or frumpling of them, with a convenient distance, the one from the other.

“ In the Quire, there was a fair painted frame of timber, to be set up about Maunday Thursday, with holes for a number of fair tapers to stand in before the Sepulchre, and to be lighted in service time. Sometimes it was set overthwart the Quire before the High Altar,* the Sepulchre being alwaies placed, and finely garnished, at the north end of the High Altar; between that and Mr. Clopton's little Chappel there, in a vacant place of the wall, I think upon a Tomb of one of his ancestors, the said frame with the tapers, was set near to the steps going up to the said Altar. Lastly, it was used to be set up, all along by Mr. Clopton's Ile, with a door, made to go out of the Rood Loft into it.

“ Upon Palm Sunday, the Blessed Sacrament was carryed in Procession about the Church-yard, under a fair Canopy, borne by four Yeomen; the Procession coming to the Church Gate, went westward, and they with the Blessed Sacrament, went eastward; and when the procession came against the door of Mr. Clopton's Ile, they, with the Blessed Sacrament, and with a little bell and singing, approached at the east end of our Ladie's Chappel, at which time a Boy, with a thing in his hand, pointed to it, signifying a Prophet, as I think, sang, standing upon the Tyrrer that is on the said Mr. Clopton's Ile doore, *Ecce Rex tuus, venit*, &c.; and then all did kneel down, and then, rising up, went and met the Sacrament, and so then, went singing together, into the Church, and coming near the Porch, a Boy, or one of the Clerks, did cast over among the Boys flowers, and singing cakes, &c.

“ On Corpus Christi day, they went likewise with the Blessed Sacra-

* Plate 5, is a view across the Choir; near the Altar, upon the north side, was placed the Sepulchrum Domini, mentioned above. Plate 6, shews the beautiful interior of the Clopton Chapel, with the arch of the tomb, upon which the sepulchre was usually erected.

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ment, in Procession about the Church green, in copes; and I think also, they went in Procession, on St. Mark's day, about the said green, with handbells ringing before them, as they did about the bounds of the Town, in Rogation Week, on the Monday, one way, on the Tuesday, another way, and on the Wednesday, another, praying for rain or fair weather, as the time required, having a drinking and a dinner there, upon Munday, being fast day; and Tuesday, being a fish day, they had a breakfast with butter and cheese, &c. at the Parsonage, and a drinking at Mr. Clopton's by Kentwell, at his Manor of Lutons, near the pond in the Park, where there was a little Chappel, I think of St. Anne, for that was their longest perambulation. Upon Wednesday, being fasting day, they had a drinking at Melford Hall. All the Quire dined there, three times in the year at the least, viz. St. Stephen's Day, Midlent Sunday, and I think, upon Easter Munday.

"On St. James's Day, Mass being sung then by note, and the Organs going in St. James's Chappel, which were brought into my House, with the Clock and Bell, that stood there, and the Organs which stood upon the Rood Loft, that was then a little from the Rood, which Chappel hath been maintained by my ancestors, and therefore I Will, that my heires, when time serve, shall repair, place there, and maintain, all these things again. There were also fair stooles, on either side, such as are in the Church, which were had away, by John King's means, who was Sir William Cordell's Baylif, about which Chappel, there was paied in, round about, a convenient piece of the Green, for one to walk in.

"*Memorand.* On St. James's Even, there was a bonfire, and a tub of ale, and bread then given to the poor, and before my doore, there were made, three other bonfires, viz. on Midsummer Even, on the Even of St. Peter and Paul, when they had the like drinkings, and on St. Thomas's Even, on which, if it fell not on the fish day, they had some long pyes of mutton, and peasecods, set out upon boards, with the aforesaid quantity of bread, and ale; and in all these bonfires, some of the friends and more civil poor neighbours were called in, and sat at the board, with my Grandfather, who had, at the lighting of the bonfires, wax tapers, with balls of wax, yellow and green, set up, all the breadth of the Hall, lighted then, and burning there, before the image of *St. John the Baptist*; and after they were put out, a watch candle was lighted, and set in the midst of the said Hall, upon the pavement, burning all night.

"This was transcribed by Mr. Jonathan Moor, by my order, out of certain papers written by, and belonging to Mr. Roger Martin, of Melford, who died circ. ann. 23d Eliz. 1580. These papers were shewed to me, by Mr. Valentine Martin, and were part of the large MS. book, lately wasted. N. B. 12th April, 1692."

The following is copied from another Manuscript, relating entirely to the Furniture and Utensils of the Church, and is, perhaps, the most curious list that has yet been printed in any Work:

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

A Note of the Utensils and Furniture belonging to Melford Church, and the Chappel adjoining, taken, Anno 1529, and transcribed by me out of a paper Book belonging to Sir Roger Martin, Baronet, this 30th day of September, 1686. Witness my hand, NATH. BISBIE.

The Account made by John Dyke and Robert Cawston, Wardens of the Church of Melford, the 11th day of December, in the year of our Lord God 1529, and in the 21st year of the reign of King Henry VIII.

FIRST OF THE PLATE, ORNAMENTS, AND GOODS, BELONGING TO
THE SAID CHURCH.

	os.	dwt.
A Chalice, parcel gilt, weighing	13	0
A Chalice, whole gilt, the gift of Mr. Kerver, late parson of Melford	31	1
A Chalice, parcel gilt, three of the feet broken; belonging to Mr. Clopton's altar	11	0
A Chalice, the gift of Sir Thomas Turret, late priest of Melford, parcel gilt	9	3
A Chalice, the gift of Mawt Barker, belonging to Jesus Altar, parcel gilt	21	3
A Chalice, belonging to Jesus Altar, the gift of Miriam Coort	22	0
A Chalice, the gift of Jone Ellis, belonging to John Hill's altar, parcel gilt	15	0
A Chalice, double gilt, with a quadrant crucifix upon the foot	41½	0
A Chalice, the gift of Mr. John Clopton, double gilt, with his arms upon the foot of the backside	22½	0
A Chalice, the gift of John Mason, parcel gilt	13	0
A Chalice, the gift of John Hill, gilt	20	0
The best Chalice, gilt	133½	0
A Chalice, parcel gilt, which was some time in the keeping of Jeffery Foot	20	0
A Monstrar, to bear in the Blessed Sacrament, the gift of Mr. John Clopton, and Sir John Langham, Knt., and their wives, of silver and gilt, with a crucifix of gold	13	0
A relique of the Pillar that our Saviour Christ was bound to, the gift of Sir William Clopton, Knt., inclosed with silver.		
Two Basons of silver and parcel gilt, the gift of John Hill	132	0
A Silver Pot, the gift of Mother Barrel	32	0
A Pax* of silver, parcel gilt, with a crucifix of iron	10½	0
A Pax, the gift of Robert Jermyn, parcel gilt	13½	0
A Pax, the gift of Isabel Boolington, parcel gilt	13½	0
A Cross, with Mary and John, clean gilt	45½	0
A Cross, the gift of Robt. Dyster, silver and gilt	53½	0
A Pix of silver, and parcel gilt	21½	0
A Chrysmatory of silver, parcel gilt, for oil and cream	22	0
A Little Chrysmatory of silver and enamelled, to bear in the Holy Oil of extreme Unction, which cost 10s. 1d.	above	1 0
A Ship of silver, and parcel gilt, the gift of Foot	9½	0
Another Ship of silver, parcel gilt, the Batchellor's gift	13½	0
<i>The said Ship was given Anno 1517.</i>		
Two Silver Candlesticks, parcel gilt, the gift of Old John Smith	61	0
A Censer, the gift of Trinity Guild, parcel gilt	33½	0
Another Censer, the gift of our Lady Guild, parcel gilt	31½	0
Two Cruetts of silver, parcel gilt, the gift of young John Deek	19½	0
Other two Cruetts of silver, parcel gilt, the gift of Mr. Roger Smith	13½	0

* The Pax, a piece of metal with the picture of Jesus Christ upon it, was solemnly tendered to all, at the conclusion of the Mass, to kiss, typical of the *Kiss of Peace*. This ceremony is now universally disused.

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

Hereafter, specifyeth of all such Jewells, with other ornaments, pertaining to Our Lady Chappel, in Melford aforesaid.

First, a Girdle, the gift of Mad. Broke, of silver, and enamelled with ten Barrs, and the Corse is green, weighing with the Corse 12½ oz. Now it is *stolen*.
A Red Girdle, the gift of Mad. Tye, weighing with the Cross 4 oz. Now *stolen*.
Ten Langets of silver, the gift of the said Alice Tye, weighing 1½ oz. with the strings.

RINGS OF SILVER AND SOME GILT.

Three Rings upon the Apron of Our Lady. Two Little Rings, one shelling another.
Four Little Rings shelled together, in silver.
Upon the said Apron, a spon of silver, which spon was broken, to set in, the stones about our Lady.
An Ouch of gold, and enamelled, with one stone in the midst of it, with three perls about it.
A Pair of Beads, of Coral, with the Pater Noster of silver, and upon the same Beads one piece of Coral, closed in silver, and one buckle of silver.
A Pair of small Jett Beads, with a Button of silver and gilt, for the Crede, and upon the same Beads be twenty-three small round beads of silver.
A Stone, enclosed with silver, and gilt, with the Trinity graven on the backside.
A Lyon, or Lebard, parcel gilt, with a chain to the same.
A Piece of Corall, closed in silver, the gift of Alice Tye.
A Buckle, with ten Stones, set in the same.
A Buckle of silver and gilt, with thirteen square chequers upon it.
A Buckle, with three stones in it, and three are out.
An Agnus Dei, enclosed in silver and gilt.
Two other, like hoops, with either of them four branches upon them, of silver.
Ten other small buckles, whereof four be silver, and I suppose the other is none.
Upon the said Apron eleven grants. One stone closed in cloath. In small pence, 2½ ob. A little Stone closed in silver. Sum of the weight of all these Jewells weighing with the Apron 22 oz.

COATS BELONGING TO OUR LADY.

First, a Coat for the good days, of cloth of tissue, bordered with white; and for her son, another of the same, in like case.
A Coat of crimson velvet, and another for her son, in like case.
A Coat of white damask, and another for her son, in like case, bordered about with green velvet.
An Altar Cloth of white branched damask of the same, bordered with green velvet.
A Vestment of green satin. Another Vestment of white fustian.
A printed Mass-book. Two Corporasses.

COPES AND VESTMENTS BELONGING TO MELFORD CHURCH,

As hereafter followeth :

First, the best Cope of cloth of tissue, the gift of Simond Smith.
Another Cope of cloth of tissue, the gift of Robert Hayward.
A Cope of red velvet, branched with gold, with the suit of the same, called the Best Suit.
A Cope of blue velvet, branched with gold, with a suit of the same.
A Cope of red velvet, with a suit of the same, called Cokket's Suit.
A Cope of red silk, for Good Friday, with the vestment of the same.
A Cope of crimson velvet, the gift of Will. Deek, and Margery, his wife.
The Suit of the same, the gift of Mrs. Nonnells of London.
A Suit of white branched damask, with two Copes to the same.

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A Suit, overworn, of black damask, with the Cope to the same.

Two Quire Copes of blue sattin.

A Cope of blue velvet, with starrs.

A Vestment of red velvet, the gift of John Hills's wife, with the name of Jesus in many places, written in gold, of the same. Belonging to John Hills's Altar.

Two old Quire Copes.

A Vestment of cloth of Bawdkin, with birds, called the Sunday Vestment.

A Vestment of red sarsnet, the gift of Miriam Court, belonging to Jesus Altar.

A red Vestment, with green in the midst, the gift of Sir Thomas Turret, Priest, which by his Will, must be in keeping of Mr. Martins Priest, and to be used by his Priest, and kept in the Coffer standing in Jesus Ile, which Coffer, or Hutch, was of the said Sir Thomas's Gift. Belonging to Jesus Altar.

A Chasuble and two Tunicles of red silk, with birds, whereof the Albs be in decay. *Now amended.*

Thirteen single Chasubles, with some of their Albs in decay.

A Cope of green velvet, with a suit of the same, the gift of Jone Foot, widow, in the year of our Lord God 1516.

ALTAR CLOATHS.

Two Altar Cloths of tissue and crimson velvet, the gift of John Smith.

An Altar Cloth of white damask in our Lady Chappel, of the said John Smith's gift.

An Altar Cloth, the gift of Thomas Ellis and Roger Fuller, of Cloth of Bawdkyn.

An Altar Cloth, of blew damask, with garters upon the same Cloth, the gift of Mr. John Clopton, with all such cloths of silk as belongeth to the Sepulchre.

An Altar Cloth of silk, with *blew* birds, bordered with blew velvet and blew worsted, the which was made of the old cloth for to bear over the Sacrament.

MASS BOOKS PERTEINING TO YE CHURCH.

First, Two Mass Books belonging to the High Altar.

A Mass Book, called Jesus Mass Book.

A Mass Book, the gift of John Hill.

A Book, the gift of Mr. Roger Smith and Rich. Butler.

A Mass Book, the gift of Mr. Thomas Kerver, late Parson of Melford.

Two old Mass Books, one at St. James's Chappel, and the other in the Church.

A Mass Book, in print, belonging to Our Lady's Chappel.

A Mass Book, called The Red Mass Book, with many relicks on the same, adorned with jewells and stones.

ANTIPHONERS OF THE SAID CHURCH.

A great Cowcher, the gift of Mr. Roger Smith.

A great Cowcher, lying before the Parish Priest.

A great Antiphoner, lying upon the north side of the Quire, before Jesus Priest, the gift of Sir Thomas Turret, Priest.

Three other Antiphoners, lying within the said Quire, with two old Portuasses.

GRAILS.

Ten Grails, with one old Graile.

A Written Book of parchment for Priests to study upon, lying in our Lady Chappel, the gift of Sir John Jent, Priest.

PROCESSIONERS.

Nine Processioners, all written.

A Processionary, the gift of Sir Robt. Barret, Priest.

Three Manuals, one written and two in print.

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

Two old Martolages.

One Hymnal noted, in paper, the gift of Sir Richard Dodington, Priest.

An old Ordinal.

One Hymnal printed, the gift of Sir Edw. Tirrel, Joh. Hill's priest.

A Processioner, printed, the gift of Will. King.

ALTAR CLOATHS BELONGING TO YE CHURCH.

First, Three Altar Cloths for every day, the gift of Jone Foot, widow.

Ten Good Altar Cloaths, whereof the three best be the gift of John Foot.

Twenty-two Altar Cloths, which are simple.

Two Good Altar Cloths belonging to our Lady Chappel.

One Altar Cloth of diaper, given to the High Altar by Mrs. Chester, 1544. In another handwriting.

First, Ten Towels of diaper, good.

Four Towels of plain cloth.

CORPORASSES.

First, Ten principal Corporasses, of which five, one was of the gift of Mr. John Clopton, and another of the gift of my Lady Clopton; the third, the gift of Mrs. Court; the fourth, the gift of Mrs. Catharine Foxmere; the fifth, the gift of Mrs. Jane Clopton.

One Corporas belonging to St. Ann's Altar.

Another Corporas to Jesus Altar.

Another Corporas to John Hill's Altar.

Another Corporas to St. Edmund's Altar.

Two Corporasses belonging to the Altar of our Lady Chappel.

A Cloth of blue silk to bear over the Sacrament, with Chalices of gold embroidered thereon, the gift of Robt. Miller.

Two Corporasses, with their cloths of crimson velvet, embroidered with gold.

A Corporas Case, with the Resurrection upon it, embroidered with Images of gold inwardly.

All these belong to the High Altar.

Other Corporasses in the custody of the Chantry Priest.

COVERLETS.

First, a Coverlet of linnen and woollen, for the Herse, the gift of Jone Jent.

A Pall Cloak, very simple.

Four Cloths, to lay upon the Altar, of black buckram.

An old Coverlet, of linen and woollen, which serves to pluck before the Cross, on Palm Sunday.

LATTYN PERTAINING TO THE CHURCH.

Two Great Candlesticks.

Two Second Candlesticks, lately bought, which are called Secondans.

Two Small Candlesticks to the High Altar.

Two Small Candlesticks to Jesus Altar, both of Lattyn.

A Candlestick of Lattin, with ten branches, standing before the Image of Jesus.

A Candlestick.

A Candlestick, ten branches, before St. Ann.

A Candlestick, with three branches, belonging to the Trinity; and now the said Candlestick standeth before the Image of St. Nicholas.

A Candlestick with ten branches, standing before the High Altar.

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

Two little pretty Candlesticks of Lattin, belonging to John Hill's Altar.
A Candlestick of Lattin, with ten branches, now in the Vestry.
A Candlestick of Lattin, with three branches, now in the Vestry.

HOLY WATER PAILES OF LATTIN.

Two Holy Water Pails of Lattin, with one Holy Water stick of Lattin.

BASONS AND EWER.

Two Basons and one Ewer of Lattin.
To the blessed Sacrament belong two Canopy Cloths.
Two Great Lectornes of Lattin in the Quire, whereof two of the feet be broken.
One Censer of copper and gilt.
One Ewer of pewter.
A Ladder, the gift of Giles Ellis, standing at the steeple door.
Three Cross Staves, twain good and one simple.

CHESTS.

A Great Chest, upon the Vestry Cellar, with two great locks to the same, of iron, the gift of Mr. Clopton. *Which two great locks broken by the thieves, Jan. 13, 1531, qua die spoliata fuit ista ecclesia Melfordiensis.*
Another chest upon the said soler, with one lock.
Another plain Hutch there, with one lock.
One simple Chest, in the Vestry beneath.
Another Chest in the said Vestry.
Another Chest in the said Vestry, with an old Chest, to lay in Copes, all in the keeping of the Sexton.
At Jesus Altar, a Chest, the gift of Sir Thomas Turret, priest.
Another Chest, at the Quire door, and now in the Vestry.
In our Lady's Chappel, two old Chests in decay.
Another Hutch, in St. Ann's Chappel.

CROSSES.

A Cross, of copper and gilt, for the week days.
A simple Cross, without ye feet.

CROSS CLOATHS.

A Cross Cloth, of silk, the gift of Mr. Roger Martin.
Another Cross Cloth, the gift of Mr. Skern, some time Parson of Melford.
Three other Cross Cloths, simple, with one simple Cross Cloth of silk, with three cross staves.
A Cross Cloth of silk, the Batchellor's gift, 1530, which cost 11s. 8d.
Two streamers of silk, one the Batchellor's gift, the other of Corpus Christi Guild.
Three Banner Cloths, the gift of the Guild of our Lady, Corpus Christi, and St. Peter.
A Coffre, the gift of Sir Will. Hodson.
Two Candlesticks of Lattin, standing at the said Altar.
In the Vestry, two short Ladders.
In the Church-house, a Table of beech, the gift of Mr. Roger Martin.
Two other Tables lying in the Mole, with one Forme.
One Forme in our Lady Chappel, the gift of John Fuller.
In the Church, two Lanterns, to go with a Visitation, and one of them is in decay.
In the Church-house is another Forme.
At the High Altar, one simple Altar Cloth hanging before the said Altar, for every day.
One for Lent, with whips and with angels.
Before the Image of the Trinity, at the High Altar, one white Cloth.

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

A Cloth of Adam and Eve, to draw before the High Altar, in time of Lent, called The Veil.
Before our Lady, one cloth of blue.
At Jesus Altar, an Altar Cloth painted, the gift of Maid Aleyn of Bury.
To the said Altar, a Cloth for Lent, painted about with whips and Angels.
One Cloth, before the Image of Jesus, white.
Afore our Lady of pyte, at the said Altar, a painted Cloth.
At St. Ann's Altar, a stained Altar Cloth, for every day.
At the said Altar, two Cloths, stained with flowers.
Afore St. Ann, one Cloth, white.
Afore St. Leonard, one Cloth, white.
At John Hill's Altar, one simple stained Cloth.
Over the said Altar is a good stained Cloth of the Trinity, the gift of Robt. Colett.
At St. Edmund's Altar is a painted Cloth of St. Michael and our Lady.
Three long Cloths hanging before the Rood Loft, stained, or painted, with the dawnce of Powlis.
A Cloth hanging before the Rood, called The Veil, very simple.
One Cloth, with a vallon, before the Image of St. Saviour, white.
A Cloth, the gift of Jone Foot, hanging before the Rood Loft, with three small white napkins.
Before St. John the Baptist, a white Cloth, with a vallon.
Afore St. John the Evangelist, a stained Cloth,
Before St. Peter, a new white Cloth.
Before St. Anthony, a stained Cloth, with part of the Mount.
Two other little Cloths, hanging upon two Tabernacles.
Before St. James, a white Cloth.
Before St. Catharine, a white Cloth.
Before St. Margaret, a stained Cloth.
Before Mary Magdalen, a Cloth.
Before St. Edmund, a little Cloth.
Before St. Sythe, a white Cloth.
Before St. George, two drawn Curtains, stained.
Before St. Thomas, a simple Cloth.
Before the Image of St. Christopher, one Cloth, white.
Before the Images of St. Andrew and St. Loy, one Cloth, white.
Three other simple Cloths, to cast about divers Saints in the Church, some of them stained, and some other, to the sum of thirteen Cloths.
In our Lady Chappel, an Altar Cloth, stained.
A black buckram Cloth, upon the Altar.
A stained Cloth, hanging before the said Altar.
A Cloth, before our Lady Tabernacle.
Another Cloth on the other side, before the other Tabernacle, white, and both Cloths the gift of John Barker of Acton.
Altar Cloths of satin, of Brydges in Panes, and with flowers, and a little Image of Jesus in the midst of the said Cloth, which Mother Thresser, otherwise called Clementi Thressor, widow, bequeathed and gave to the said Altar of Jesus, which cost 31s. 8d. Anno D'ni, 1526.
Two Altar Cloths, white, the gift of the brothers of our Lady Guild, in the year of our Lord God 1529.

Mem. April 6, 1541. There was given to the Church of Melford, two stained Cloths, whereof the one hangeth towards Mr. Martin's Ile, and the other to be used about the Sepulchre at Easter time, and also a red Coverlet for a fore Cloth to the High Altar. *This latter sentence is written in another hand.*

TRINITY CHURCH, MELFORD, SUFFOLK.

Two other little Cloths, hanging upon two Tabernacles.

Before St. James, a white Cloth.

Before St. Catherine, a white Cloth.

Before St. Margaret, a stained Cloth.

Before Mary Magdalen, a Cloth.

Before St. Edmund, a little Cloth.

Before St. Sythe, a white Cloth.

Before St. George, two drawn Curtains, stained.

Before St. Thomas, a simple Cloth.

Before the Image of St. Christopher, one Cloth, white

Before the Images of St. Andrew and St. Loy, one Cloth, white.

Three other simple Cloths, to cast about divers Saints in the Church, some of them stained, and some other, to the sum of thirteen Cloths.

In our Lady Chappel, an Altar Cloth stained.

A black buckram Cloth, upon the Altar.

A stained Cloth, hanging before the said Altar.

A Cloth before our Lady Tabernacle.

Another Cloth on the other side, before the other Tabernacle, white, and both Cloths the gift of John Barker of Acton.

Altar Cloths of sattin, of Brydges in Panes, and with flowers, and a little Image of Jesus in the midst of the said Cloth, which Mother Thresser, otherwise called Clementi Thressor, widow, bequeathed and gave to the said Altar of Jesus, which cost 31s. 8d. Anno D'ni, 1526.

Two Altar Cloths, white, the gift of the brothers of our Lady Guild, in the year of our Lord God, 1529.

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Between two of the windows in the north aisle, within the wall, is inserted a curious tablet of alabaster, representing *the Offering of the Magi*; it is two feet long, by one foot and a half high, sculptured in basso relievo, beautifully executed. The Virgin is reclining upon a couch, with the infant Christ standing in her lap, behind the Virgin is a female figure, perhaps intended for Elizabeth. The three Kings are each presenting an offering; he who is nearest to Jesus Christ, holds in his left hand a globular vase, while with his right he salutes the new-born infant.

On the south side of the altar is a large and curious monument to the memory of Sir William Cordell, Knt., of Melford Hall, Speaker of the House of Commons, and Master of the Rolls, in the time of Philip and Mary, and Queen Elizabeth, who married Mary, the daughter of Richard Clopton, Esq. of Fore Hall. His arms are *Or, a chevron ermine between three griffins' heads erased gules*. Upon the monument, which is shewn in Plate III., is the following inscription:—

TRINITY CHURCH, MELFORD, SUFFOLK.

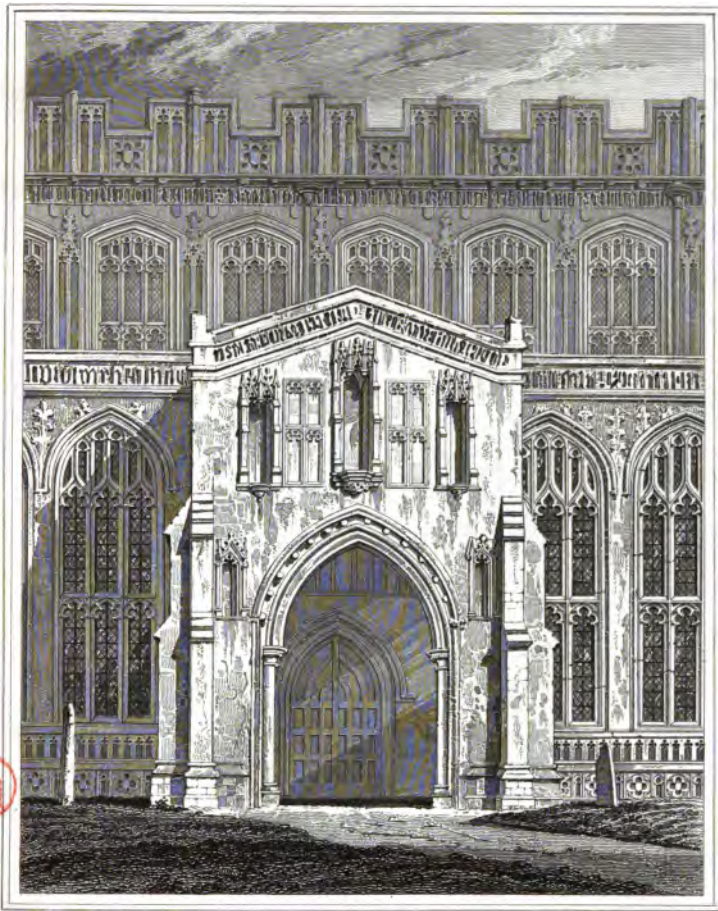
“Hic Gulielmus habet requiem Cordellus, avito
Stemmate vir clarus, clarior ingenio.
In studiis primos consumpsit fortiter annos,
Mox et causarum strenuus Actor erat ;
Tanta illi Doctrina inerat facundia tanta,
Ut Parlamenti publica lingua foret ;
Postea factus Eques, Reginae Arcana Maris
Consilia et Patriae grande subibat onus.
Factus et est Custos Rotulorum : urgente senecta
In Christo moriens cepit ad astra viam,
Pauperibus largus, victum, vestemq. ministrans,
Insuper Hospitii condidit ille Domum :
Hunc sensit Princeps, sensit Respublica tota
Esse virum meritis & pietate gravem,
Vir pius & justus, quem non a transite recti,
Sive odium poterat flectere, sive metus,
Qui quod pollicitus fuerat servavit et idem
Qui vitare malos novit amare bonos.
Firmus Amicitiae Cultor ; convictor amoenus,
Candidus & vitae factus ad omne decus ;
Nec dubium est, qui sic vixit vitamq. reliquit,
Quin nunc caelicolus spiritus interagat.”

Plate VI. The Clopton Chapel, or Chantry, upon the north side of the Chancel, is one of the most interesting portions of the building. On the right is seen the piscina, near which was the altar for the officiating priests, and the stalls, or seats, for their occasional accommodation during the Mass, which was offered up for the souls of the deceased. In front is also seen the entrance to the vault, above which is the sepulchral monument of John Clopton, Esq. of Kentwell Hall, Sheriff of this County in 1451, and who died in 1497. The arch is open to the Chancel, and the slab was always used on Good Friday, for the raising of the Sepulchre, as mentioned in Mr. Martin's Manuscript, which has been previously transcribed. Over this Monument and the Stalls, is a series of tabernacled Niches. But what is most curious, is the richly embellished roof of oak, somewhat flat, the beams or rafters of which are painted of a bright red colour, while the panelled surface between each is of a delicate azure, studded with golden stars. Upon the rafters are painted a number of small labels inscribed *Ihu Mrcp*, and *Gra Mrcp*, alternately: between them, against the cornice, is a succession of shields, blazoned with the arms of Clopton, viz. *sable, a bend ermine between two cottises, dancette, or*, impaling the Arms of the various matches of the family. Below these shields is a wide scroll, commencing from an extended hand at one end, and continuing all round the Chapel, containing a very long genealogical inscription, in black letter, partly obliterated. The walls appear also to have been nearly covered with Scriptural legends, the whole extremely curious and interesting, as a specimen of the magnificent decoration antiently applied to a sepulchral Chapel.



ANTONIO V. V. V.

1850



Drawn by J. P. Neale.

Engraved by J. Le Keux.

MELFORD CHURCH,
THE TOWER,
SUFFOLK.

PL. 2.

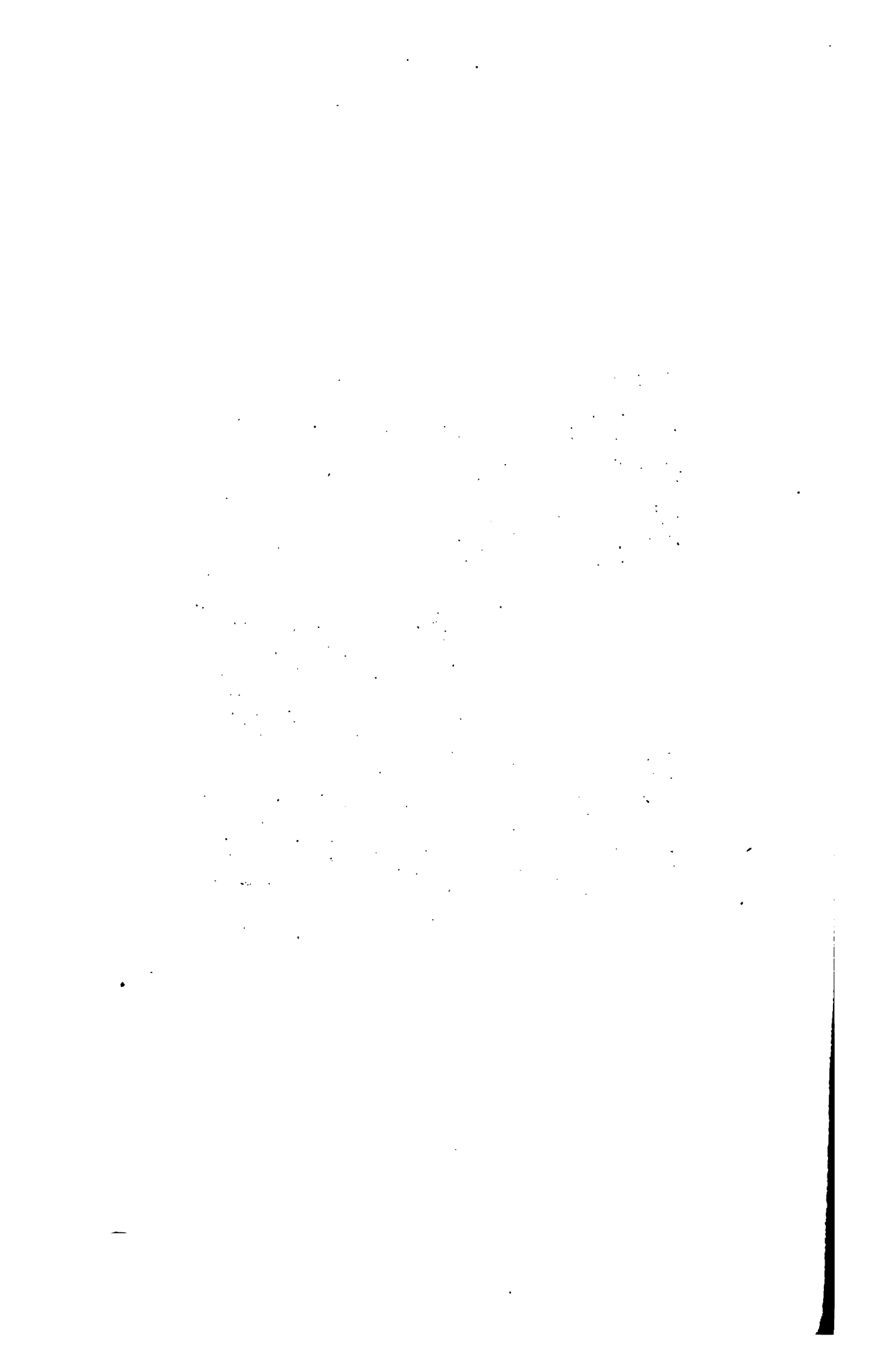
London, Feb. March 1. 1826. by J. P. Neale, 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



MELFORD CHURCH,
SUFFOLK.
VIEW LOOKING EAST.

1838.

London: Pub. May 1838, by J.E. Yeale, 16, Bowdler St. Blackfriars R. A.





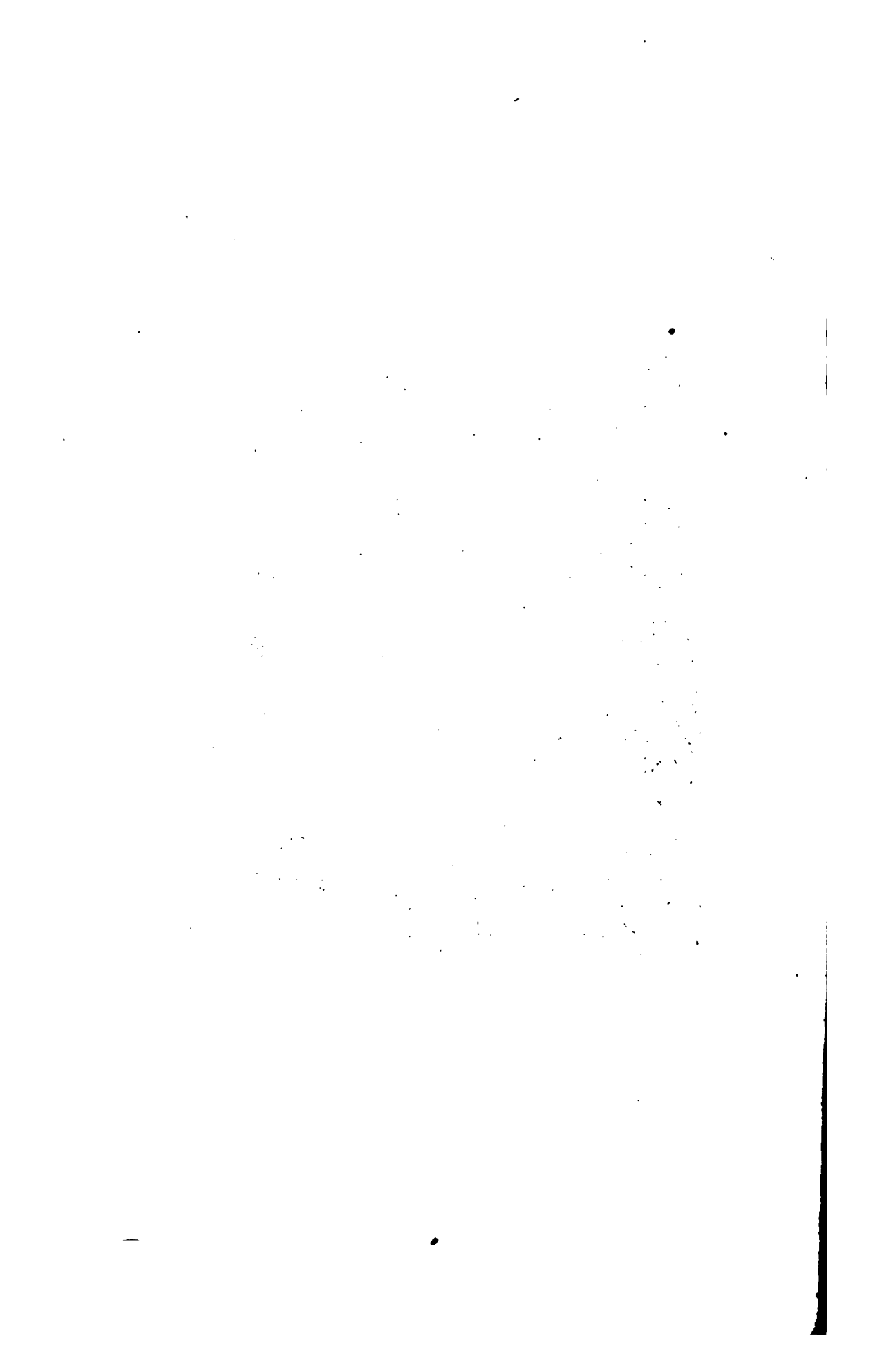
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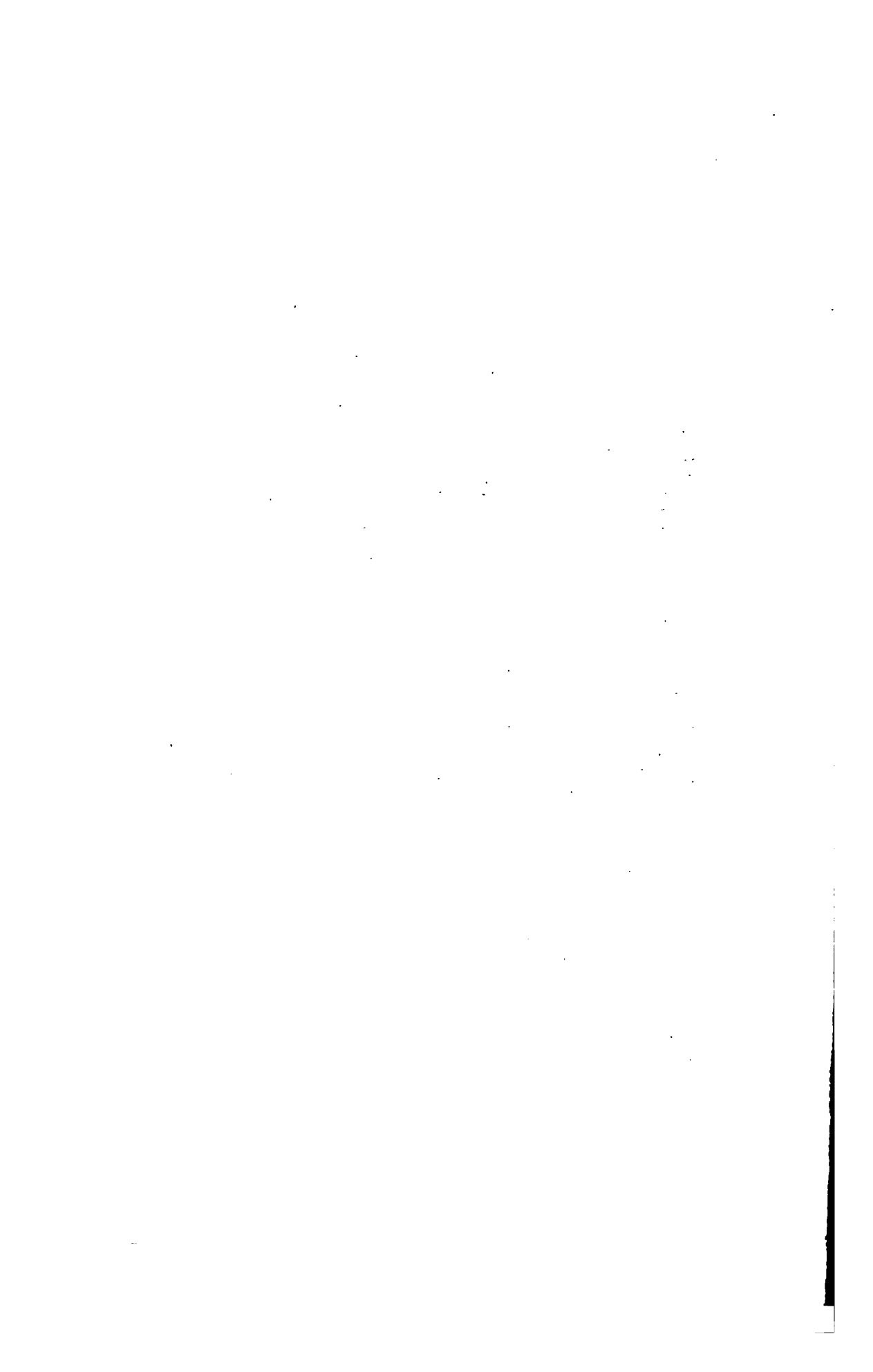
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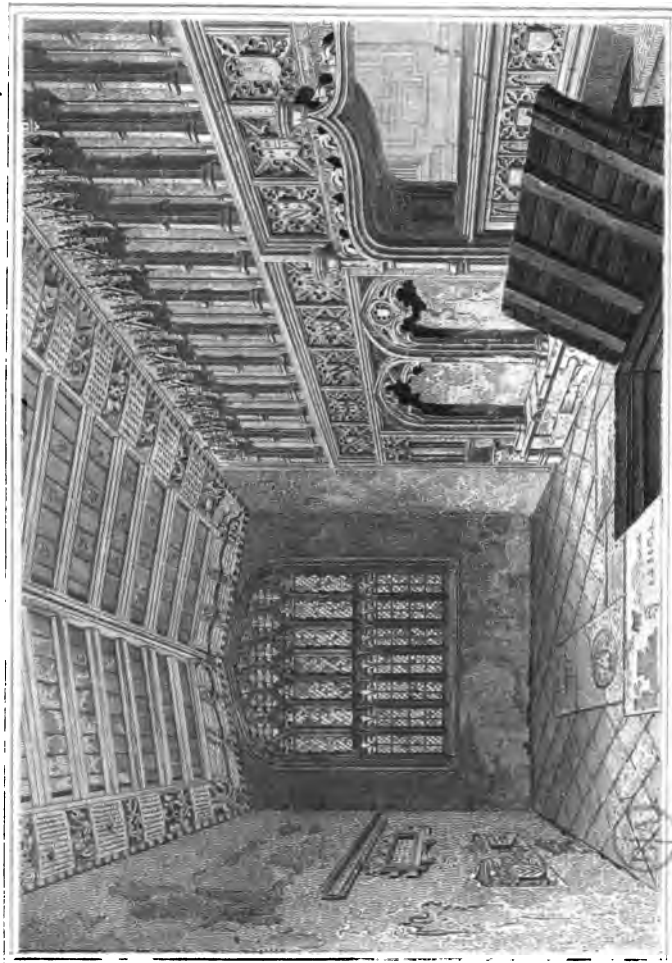
NORWICH CATHEDRAL,
SUFFOLK.

114.

Look at My Church by J. H. Nante. A Series of Pictures. Part I.







Engraved by W. Wallis

PL. 6

MELFORD CHURCH,
SUFFOLK.

INTERIOR OF CHOIR AND CHANCEL.

Arch. & Carp. Illustrations of the History of the Church of England.

Drawn by J. E. Neale.

Saint Gregory's Church,

SUDBURY, SUFFOLK;

PERPETUAL CURATE.

THE REVEREND H. W. WILKINSON, A.M.

THE town of Sudbury is situated upon the Stour, a considerable river, which forms the southern boundary of the county, and consists of three parishes, All Saints', St. Gregory's, and St. Peter's. It was in this town that Simon, Archbishop of Canterbury, in the reign of Richard II. was born. The east end of the Church of St. Gregory, built by that Prelate, is prominent in our view, Plate I. which is taken from the south side; the edifice is large, and comprises a nave, north and south aisles, with a chancel: at the west end is an embattled Tower. The Chapel on the south side, is called St. Anne's Chapel, and is now the property of the Carter family. It contains two large raised tombs, covered with marble slabs. Over one of them is a mural monument for Thomas Carter, with an English inscription, which records his Benefactions to the Church and the Poor. On one side of the tomb below this Monument, is the following singular inscription.

Hæc solitaria cellâ
A doloribus et procellis mundi,
Tutæ reconduuntur reliquis. Tho^{us}. Carter, gen.
Marmore contiguo à dextris memorati,
Qui 12^{mo}. Maii Anno Salutis 1706
Ætatis suæ 68^{ve}. natalis æterni 1^{mo}.
De hæc vitâ (ita speramus) migravit in Cœlum
Bonus referitis operibus.
Vir nominis reverâ colendî probis ornatus moribus
Ætate hæc Opiniosissimâ fide intemeratus.
O! amplissima beneficia Ecclesiæ et Pauperibus collatus.
In posterum omnibus meritè celebrandus.
Viator
Mirum referam
Quo die afflavit animam prædictus Tho^{us}. Carter
Actis foramen transiit CAMELUS SUDBURIENSIS
Vade
Et sis dives si tu fac similiter
Vale.

At the east end of the north aisle is the Vestry, in which is still preserved the head of Simon Sudbury, who was buried here; the magnificent tomb erected to his memory in Canterbury Cathedral being only a Cenotaph. The dried flesh remains upon the bones of the skull, which is placed in a grated recess, and on the falling door or flap, is a parchment, with an account of the Archbishop, written in an old hand, as follows:—

“ The head of Simon Theobald, who was born at Sudbury, and thence called Simon of

SAINT GREGORY'S CHURCH SUDBURY, SUFFOLK.

Sudbury; he was sent when but a youth into foreign parts to study the civil law, where he was made Doctor; he visited most of the Universities in France, and was made Chaplain to Pope Innocent, and Auditor of his Rota, a Judge of the Romish court. By the interest of the Pope he was made Chancellor of Salisbury in the year 1361. He was afterwards Bishop of London, and in the year 1374, he was translated to the See of Canterbury, and made Chancellor of England. While he was Bishop of London, he built the upper end of St. Gregorie's Church at Sudbury, and where his father's house stood he erected a college of secular priests, and endowed it with the yearly revenue of one hundred and twenty-two pounds, eighteen shillings, and was at length barbarously beheaded upon Tower-hill in London, by the rabble in Wat Tyler's rebellion in the reign of Richard II. 1322.

The general effect of the interior of this Church is fine. Some fragments of the painted glass with which it appears the windows were formerly adorned still remain in various parts. In the journal of William Dowding, the parliamentary visitor, appointed under a warrant from the Earl of Manchester for demolishing the superstitious pictures and ornaments of Churches within this county in 1643 and 1644, is the following entry, "Gregory Parish, 9th January, we brake down ten mighty great angels in glass, in all eighty." Against the westernmost pillar, on the north side of the Church is the very curious octagonal and ancient Baptismal font represented in Plate 2; the cover in wood of rich workmanship is heightened by painting and gilding, and is probably of the date of Henry the Sixth's reign. The lower compartment opens like a closet, when the ceremony is performed. It rises in arches and pinnacles to a canopy, whence the whole is screened from the dust by a dark blue curtain. The Font is of stone, and appears to be of much earlier date than its ornamented cover. The roof is of oak, and near the chancel end some original tracery remains, with a series of angels on the string course. Three of the bosses in the north Aisle are carved, viz. 1. The Virgin, within a wreath or garland. 2. A Shield, bearing a Boar passant, within a border engrailed. 3. A Tortile Oak Branch.

The Altar is very plain, having only the monogram I. H. S. in the centre, and over the decalogue cherubim heads. Against the north wall of the Aisle is an elegant monument sculptured by John Bacon, junior, thus inscribed:—

Joannis Newman, A.M. Parochiæ, in hoc comitatu, parvæ Cornearth dictæ, nuper Rectoris, mortalis esse desit Augusti die 10, A. D. 1814, annus natus 67. Non minus integritate vitæ, quam singulare benevolentia, notus qualis autem erat in amicorum cognatorumque pectoribus, non in caduco marmore inscriptum superest. In eodem depositum est tumulo quod quid fuit mortale Priscillæ et Joannis Gibbon, supra dicti, uxoris et filii, illa obiit Novembris die 20, A.D. 1803, annos natu 47, hic Februarii 1, A. D. 1805, Annus natus 22.

Under this monument are three tombs, covered with large black marble slabs, in memory of members of the family of Warner, 1697, &c. Also one for the Carter family, dated 1688. Close to the slabs is a very large stone, thirteen feet long by six feet wide, with indents of brasses, but which has long been deprived of the plates.



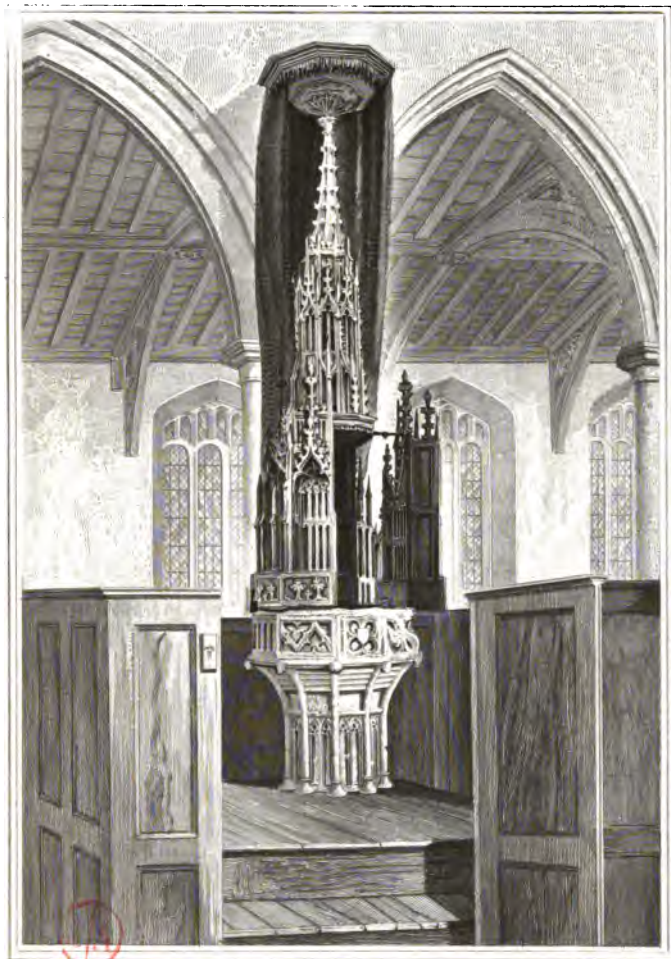
Drawn by J. J. Neale.

ST. GEORGE'S CHURCH,
LONDON.
J. J. NEALE.

Printed by W. Nodds.

41.

London: Geo. Smith, 1856. In 2 Vols. 2s. 6d. each. 2s. 6d. bound.



Drawn by J. P. Neale.

Engraved by W. Wallis.

ST GREGORY'S CHURCH.

THE RECTORY,
SUDBURY,
SUFFOLK.

PL. 2.

London, Pub. May 1 1846, by J. P. Neale, 16, Bedford St Blackfriars Road.

The Church of St. John the Baptist.

CROYDON, SURREY;

VICAR,

THE REV. J. C. LOCKWOOD, M. A.

THE magnificent Palace of the Primate of all England procured celebrity to this town, in very early periods of history. The Archbishops of Canterbury have possessed the manor from the time of the Norman Conquest, and Croydon was the place of their occasional retirement, when those Prelates enjoyed their utmost plenitude of power, and the enormous revenues which enabled them almost to equal royalty itself, in the splendour of their establishment, and in the profusion of their hospitality. The Church, from the earliest time, was appropriated to the Archbishopric, and to the munificence of successive Prelates the present building doubtless owes its existence. The ancient Palace, no longer belonging to the archbishops of Canterbury, is now in a state of great dilapidation, and is inhabited by Messrs. Starey, Bleachers, &c.; but the Church still retains its primary appearance, and has been selected for the attention of our readers as one of the finest and most interesting examples of ecclesiastical architecture in this county. It stands at the bottom of the town, contiguous to the site of the Palace, a portion of which was added to the Church-yard, about the year 1808.

Plate 1.—The exterior view, represents the north side of the Church, which consists of a spacious nave, north and south aisles, and chancel, extending in length 130 feet. The tower at the west end is very lofty, and exceedingly well proportioned, the decorations are chaste and simple, and are more striking from the justness of their disposition, than from their exuberance. This portion of the edifice, judging from the shields bearing the arms of Abp. Chichele, which occupy the spandrils of the arch of entrance, was erected by that Prelate, at the very time that the pointed style had attained its utmost perfection. The Tower is built of flint and stone, and contains a fine peal of eight bells, and a clock. It rises to the height of four stories, and with the exception of the very fine mullioned window over the door, the lower divisions, which derive support from buttresses, are not much ornamented; the chief decoration being reserved for the summit, where the buttresses terminate in

ST. JOHN'S CHURCH, CROYDON, SURREY.

octangular turrets, surmounted by crocketed pinnacles, bearing gilded vanes; at the south-east corner is the Saint's bell, a position usually assigned to it in the Tower.

This handsome Tower underwent a thorough repair some years ago, when those parts of the sculptural ornament which had suffered from the devastation of time, were judiciously restored with Roman Cement. It is recorded by the following inscription over the door:

**THIS TOWER REPAIRED IN 1807 AND 1808, WILLIAM BROWN
AND JOHN PHILLIPSON, CHURCHWARDENS.**

Both on the north and south side is a Porch of entrance: that on the north bears the arms of Archbishop Courtenay, who may be supposed to have erected a portion of the Church in the reign of Richard II.

The Chancel, properly so called, has been restored in good taste, which is denoted by the following inscription at the east end:—"This Chancel end was repaired and beautified by Alexander Caldcleugh, Esq. in the year 1808." St. Nicholas', or the Bishop's Chapel, at the east end of the South Aisle, was repaired in 1815, and St. Mary's, or Heron's Chapel, at the east end of the North Aisle, was repaired in 1817.

The interior of this Church, vide Plate 2, embracing the view of the Nave and Chancel, presents a most noble appearance; the Nave is separated from the Aisles on either side by light clustered columns, supporting pointed arches; towards the east end, near the Pulpit, is a column of white marble, with an inscription written by Glover, the author of *Leonidas*, in memory of Philippa Bourdieu, who died 24th June, 1780, æt. 50. A marble tablet, under the above, records the death of James Bourdieu, Esq. of Coombe, in this county, 3d Nov. 1802, æt. 90. On the wall between the Nave and the Chancel, is a column of white marble, supporting a funereal urn, in memory of Anne, wife of John Bourdieu, of Golden-square, London, who died 23d March, 1798, æt. 31.

The Organ, over the western entrance, was built by Avery, in 1794, who always considered it as his greatest work. Some additions and improvements to this instrument were afterwards made by Elliot, and in its present state it may justly be deemed a perfect specimen of the art. The Font in Heron's Chapel, of an octagon form, has been lately restored, after having been laid aside for some time; it is probably coeval with the church; the quatrefoil panels on its sides are filled with roses, in one is a lion's head.

In the Chancel were formerly twelve ancient wooden stalls, of curious workmanship, which were removed to afford space for above a hundred children of the School of Industry, who now have seats here. On the south side of the Altar is the large and handsome monument of Edmund Grindall, Archbishop of Canterbury, born in 1519, at Hensingham, a small village in Cumberland. Under the patronage of Cecil, he attained

ST. JOHN'S CHURCH, CROYDON, SURREY.

successively the sees of London, York, and Canterbury: in 1582, he retired to Croydon where he died, July 6, 1583. Upon the tomb are represented his arms, viz. *Quarterly, or and azure, a cross quartered, ermine and or, between four peahens, collared and counterchanged*, impaled with some of his ecclesiastical dignities.

On the north wall of the Chancel are tombs to John Pynsent, Esq. Prothonotary, ob. 20th August, 1668; arms, *gules on a chevron, engrailed, three mullets argent*. And to Maister Henry Mill, and Eliz. his wife, ob. 1575. In the middle of the chancel is a marble slab, inlaid with brass, bearing this inscription:—"Hic jacet Egidius Seymer, qui obiit xxii die Decemis Anno Dni. mccccxxx. cujus die propicietur Deus."

Plate 3 represents the Chantry, dedicated to St. Nicholas, now called the Bishop's Chapel, at the east end of the South Aisle; this Chapel appears to have been founded about the year 1450, by Richard Weldon, Esq. and Elizabeth his wife, in whose family the presentation of the incumbent continued, until its dissolution, in the first year of the reign of King Edward VI.; notwithstanding which, it is always said to have been founded for the repose of the soul of John Stafford, Bishop of Bath and Wells, who, after Chichele's death, was translated to the See of Canterbury; and for William Oliver, Vicar of this Church, who probably gave some lands to the Chantry for the support of the Officiating Priest, the total income of whom was 14*l.* 14*s.*

The three very handsome monuments of Whitgift, Warham, and Sheldon, shewn in the Engraving, are upon the south side of the Bishop's Chapel, the centre tomb is the most ancient; the inscriptions, as well as the portraitures, of brass inlaid, have been sacrilegiously torn from it, leaving it in some degree uncertain for whom it was erected, but from the style, and from the armorial bearings with which it is adorned, may be presumed to commemorate Thomas Warham, Esq., the father of the Archbishop of Canterbury of that name, who died at his seat at Haling House, near this town, in 1478, and by will ordered his body to be buried in St. Nicholas' Chantry, before the image of our Lady of Pity, bequeathing legacies for masses, &c. with a distribution of torches to be used at his Month's Mind, at which time it was usual to have the funeral sermon preached. The Haling estate was afterwards exchanged by Archbishop Warham with Henry VIII. for other lands. The tomb is inserted in the wall, and is adorned upon its base with three shields of arms, within quatrefoils, viz. 1. *Gules, a fess or, in chief a goat's head coupéd argent, attired of the second, in base three escallop shells of the third*, for Warham. 2. Warham, quartering *party per pale two bars*. 3. *Two bars as before*. Over the tomb is raised an obtusely pointed arch, flanked by small angular pillars, and surmounted by an ornamented cornice, or moulding, the foliage upon which

ST. JOHN'S CHURCH, CROYDON, SURREY.

is finely sculptured. The soffit of the arch is divided into trefoil-headed panels, with small quatrefoils at regular distances. At the back of the recess are the indents of figures of a man and a woman, with labels issuing out of their mouths. Above the whole are three shields, one in the centre and one on each pillar, corresponding in their heraldic bearings with those on the basement: over the centre shield is a helmet and mantling, but the crest is now broken off.

The costly monument on the side towards the east is that of John Whitgift, Archbishop of Canterbury, who died at Lambeth Palace, Feb. 28, 1604. His funeral, which took place on the 27th of March following, was attended by the Earl of Worcester and the Lord Zouche, who bore the pall, and Dr. Babington, Bishop of Worcester, who preached the funeral sermon.

The monument of this much celebrated character is remarkable as the exact counterpart of that of his immediate predecessor, Archbishop Grindal, who lies entombed on the south side of the altar, and both of them very nearly resemble the sepulchral memorial of John Lord Russell, in St. Edmund's Chapel, Westminster Abbey. The archbishop is here represented upon a sarcophagus, in his clerical robes, with his hands raised, as in prayer. The figure has been repainted, but in a very coarse unfeeling manner, doing no credit to the workman employed, who, to judge from this specimen, was selected from the lowest grade. The sarcophagus is placed within an arched recess, the spandrels of which are sculptured with female figures, bearing wreaths of laurel and branches of palm. At the ends of the tomb are Corinthian columns supporting an enriched entablature surmounted by three shields of arms; the centre is the largest, and bears the arms of the archbishopric of Canterbury, impaling, *Argent, on a cross fleury sable, five bezants*, for Whitgift. The shield on the dexter side bears the arms of the bishopric of Worcester, impaling Whitgift; and on the sinister shield is the arms of the Deanery of Canterbury, impaling those of Whitgift. The soffit of the arch, under which the figure reposes, is panelled, with roses in the centre of each. At the back are two genii, one bearing a spade, the other a torch, emblems of mortality, and holding a tablet within a frame, with the following inscription upon it, written by his Grace's chaplain:

POST TENEBRAS SPERO LUCEM.

Whitgifta Eborum Grimsbeia ad littora nomen
Whitgifta emisit felix hoc nomine Grimsbei.
Hinc natus, non natus ad hanc mox mittitur hospes
Londinum: inde novam te, Cantabrigia matrem
Insequitur, supraque fidem suavi ubere crescit.
Petro fit socius Pembro. Triadique magister
Fitque matri, Cathedræque Professor utrique
E Cathedra Lincolna suum petit esse Decanum,

ST. JOHN'S CHURCH, CROYDON, SURREY.

Mox Wigorn petit esse suam, fit Episcopus illic:
Proprietas Patriæ, quo nunquam acceptior alter.
Post annos plus sex summum petit Anglia patrem;
Plus quam bis denos fuit Archiepiscopus annos
Charior Elizæ dubium est an Regi Jacobo.
Consul utrique fuit—Sis tu, Croidona testis
Pauperibus quam charus erat, queis nobile struxit
Hospitium, puerisque scholam, dotemque reliquit.
Cœlibis hæc vitæ soboles quæ nota per annos
Septuaginta duos nullo enumerabitur ævo.
Invidia hæc cernens moritur; Patientia vincens
Ad summum evecto æternum dat lumen honori."

In a compartment below the above, are the following lines:

" Magno Senatoris sunt nomina, pondero et æqua
Nominibus, quem non utraque juncta premunt?
Præsulis accedat si summum nomen ad ista
Pondera quis ferat, aut preferat illa diu?
Pax vivo grata est, mens recti conscia pacem
Fert animo, hæc mortem non metuisse dedit.
Mors requiem membris, animæ cœlestia donat
Gaudia; sic potuit vincere qui patitur.

Gratia non miro si fit divina Johannis
Qui jacet hic, solus credito gratus erat.
Nec magis immerito Whitgiftus dicitur idem;
Candor in eloquio, pectore candor erat.
Candida pauperibus posuit loca, candida musis;
E terris moriens candida dona tulit."

The other tomb represented upon this plate is a most sumptuous pile to the memory of Archbishop Sheldon, who died in the Palace here, November 9, 1677, in the 80th year of his age, and was buried in this Church by his own particular directions. The general appearance of this monument, which is much admired for the excellence of the execution, exhibits a great want of taste in the violent contrast of black and white in the material of which it is composed, but which was undoubtedly adopted to increase the general effect, and display the superior workmanship, principally in white marble, to the best advantage. The black marble Altar Tomb, which forms the base of this Monument, is accordingly panelled with white marble, most beautifully sculptured with the sad emblems of mortality, human skulls and bones, apparently heaped together with remorseless indifference, the osteology is indeed uncommonly fine: upon a large slab is a most exquisite statue of Sheldon himself, in his Archiepiscopal vestments, reclining upon his left arm, with his mitre on his head, and his crozier in his right hand. There is a wonderful grace in the composition and character of this figure, and the execution has been remarked as most admirable. The head of the Archbishop is really quite a masterpiece of sculpture. This fine monument has

ST. JOHN'S CHURCH, CROYDON, SURREY.

been unjustly ascribed to foreigners, but is entirely the performance of Joseph Latham, the city mason, of whom no other works are known.

The Monument rises to a considerable height above the principal figure, and is surmounted by a funereal urn, flaming. Underneath are two Genii, supporting the arms of the Archbishopric of Canterbury, impaling, *argent, on a chevron gules, three sheldrakes of the first, on a canton of the second, a rose of the last*, for Sheldon: under it his motto, **FORTITER ET SUAVITER**, and at the back, within a guideron tablet of white marble, is the following inscription:—

“Hic jacet Gilbertus Sheldon, Antiqua Sheldoniorum familia, in Agro Staffordiensi natus, Oxonii bonis literis eruditus, S. Stæ Theologiæ Doctor insignis; Coll. Omnium Animarum Custos, prudens, fidelis, Academici Cancellarius munificentissimus, Regii Oratorii, Clericus Car. Imo B'mo Martyri Charissimus, sub Serenissimo R. Carolo 2do MDCLX. magno illo Instaurationis Anno, Sacelli Palatini Decanus, Londiniensis Episcopus: MDCLXII. in Secretioris Concilii ordinem cooptatus; MDCLXIII. ob dignitatis Archiepiscopalis apicem evectus. Vir omnibus negotiis par, omnibus titulis superior, in rebus adversis magnus, in prosperis bonus, utriusque Fortunæ Dominus; Pauperum Parens Literatorum Patronus, Ecclesiæ Stator. De tanto viro parva dicere non expedit; multa non opus est; norunt Præsentes, Posterique vix credent: Octogenarius Animam piam et Cælo maturam Deo reddidit V. Id Novembris, MDCLXVII.

At the end of the Archbishop's Monument is a marble slab to the memory of Sir Joseph Sheldon, Knt., the eldest son of Ralph Sheldon, Esq., who was the eldest brother of Gilbert, Archbishop of Canterbury. He died 16th August, 1681, æt. 50. Under a slab in front is buried Daniel Sheldon, Esq., son of the above Ralph, who died 14th February, 1698, æt. 65, and Judith his daughter, who died Dec. 6, 1725, æt. 47. Another slab covers the body of Roger Sheldon, Esq., son of Ralph, the elder brother of the Archbishop. He died unmarried, May 30th, 1710, æt. 71.

There are also marble slabs in this Chantry for Abp. Wake, Potter, and Herring. The first, now concealed by a pew, bears this inscription:

“Depositum Gulielmi Wake, Archiepiscopi Cantuariensis, qui obiit XXIV. Januarii Anno Dom. MDCCXXXVI. ætatis sue LXXIX. et Etheldredæ, uxoris ejus, quæ obiit XI. Aprilis, MDCCXXXV. ætatis sue LXII.”

The slab which covers the remains of Potter is also concealed by the erection of pews in this part of the Church; but a neat marble tablet is now affixed on the wall, nearly opposite Sheldon's Monument, and is thus inscribed:—

Beneath are deposited the remains of the Most Reverend John Potter, D.D. Archbishop of Canterbury, who died October X. MDCCXLVII. in the LXXIV. year of his age.”

Another slab records—

“Here lieth the body of the Most Reverend Thomas Herring, Archbishop of Canterbury, who died March 13, 1757, aged 64.”

ST. JOHN'S CHURCH, CROYDON, SURREY.

There were also the following sepulchral brasses in slabs of marble:—
Elizabeth, daughter of John Kynge, and Clementi his wife, who died
17th November, A. D. 1589, æt. 21.

Richard Yeoman, Farmer, of Waddon Courte, ob. 26th December,
1590, æt. 90; and Thomas Yeomans, ob. April 1st, 1602.

Another, with figures of Thomas Walshe of Croydon, Gent., and
Katherine his wife, daughter of William Butler, of Tyes, in Sussex, Gent.,
he died 30th August, 1690.

Against the east wall of St. Nicholas', or the Bishop's Chapel, is a mo-
nument of marble, with a kneeling figure at a prie dieu, inscribed with
these words, "*Ossa Michaelis sunt hic sita Murgatroida, da pia poste-
ritas, ut vere quiete cubent.*" On a black marble tablet beneath is a
long inscription in Latin, by which it appears that he was Steward and
Secretary to Archbishop Whitgift, and died 3rd April, 1608, æt. 56.

Under it is another tomb for Elizabeth Bradbury, daughter to Wil-
liam Whitgift of Clavering in Essex, second brother to the Archbishop,
who died 26th June, 1612, æt. 38.

And a black marble slab under Whitgift's tomb, records the memory
of Lady Elizabeth Gresham, late wife of Sir William Gresham, Knt.,
who died 9th December, 1632, and lieth here interred, the marble was
here placed by her only daughter, H. G.

The other Chantry Chapel, at the east end of the North Aisle, and
dedicated to the Virgin Mary, called Heron's Chapel, is said to have
been founded by Sir Reginald de Cobham, Lord Cobham, of Sterborough
Castle, in this county, for the repose of his soul, that of his wife Joan,
the daughter of Maurice de Berkeley; those of his children, and of all
Christian people; the presentation of the priest was at the same time
vested in twelve of the principal inhabitants of Croydon: the first chap-
lain that occurs in the register of Archbishop Arundel, is John Parke,
in the year 1402.

Sir Reginald Cobham had a principal command in the English Army
at the Battles of Cressy and Poitiers, in the time of Edward III., in
whose reign he was summoned to Parliament as a Baron.

Under a small raised tomb, in this Aisle, was buried Elye Daveye,
Citizen and Merchant of London, who died 4th December, 1445: he
founded an alms-house for seven poor people in Croydon.

This part of the Church, now generally known by the name of Heron's
Chapel, is so called from a large monument against the north wall, as-
cended by three steps, representing a man in armour kneeling at a desk,
on which is a book opened; he is attended by his five sons: his wife in
the same manner, is attended by eight daughters; and the following is
the inscription: "*Tumulus Nicholai Herone, Equitis, sepulti, primo die
septem, 1566.*"

ST. JOHN'S CHURCH, CROYDON, SURREY.

There is also a slab to the memory of Marmaduke Wyvel, Esq., second son to Sir Marmaduke Wyvel, of Constable-Burton, Knt., and Bart., who died 20th August, 1623, æt. 58; and to Marmaduke Wyvel, Esq., second son to Sir M. Wyvel, Bart., who died 2nd January, 1678, æt. 86.

The town of Croydon is in Wallington Hundred, ten miles from London, pleasantly situated in the neighbourhood of Bansted Downs. At the entrance of the town is an hospital, founded and endowed by Archbishop Whitgift, for a warden and decayed house-keepers of Croydon and Lambeth parishes, with a school for boys and girls, and a house for the master, who is required to be a clergyman. Institutions of this nature arose upon the dissolution of monasteries, in the grants of property to which, the support of the poor was frequently made a condition; this hospital of the Holy Trinity is one of many instances of the benevolence and humanity of Whitgift, who was the third Archbishop of Canterbury after the Reformation. The building was commenced in the year 1596, and wholly completed about 1602. Never having been rebuilt, it still retains the architectural character of that interesting period of our history—the reign of Queen Elizabeth. At the west end of the Chapel is preserved a very fine portrait of the founder, inscribed in gold letters, with the following expressive lines:—

*Feci quod potui; potui quod, Christi, dedisti;
Improba fac melius, si potes, Invidia;
Has Triadi Sanctæ primo qui struxerat ædes,
Illius en veram Præsulis effigiem.*



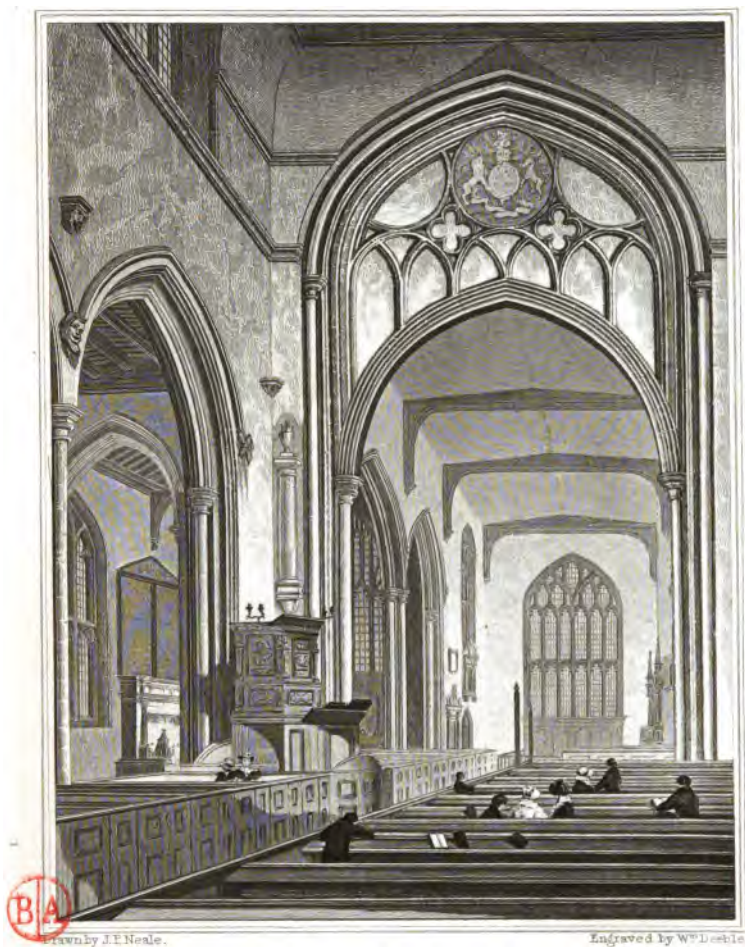
Drawn by J. F. Neale.

CROWDON CHURCH. SURRY.

Engraved by J. Le Keux.

PL. I.

London: Published by J. F. Neale, at the office of the Architect, No. 41, Leadenhall Street, near the Bank.



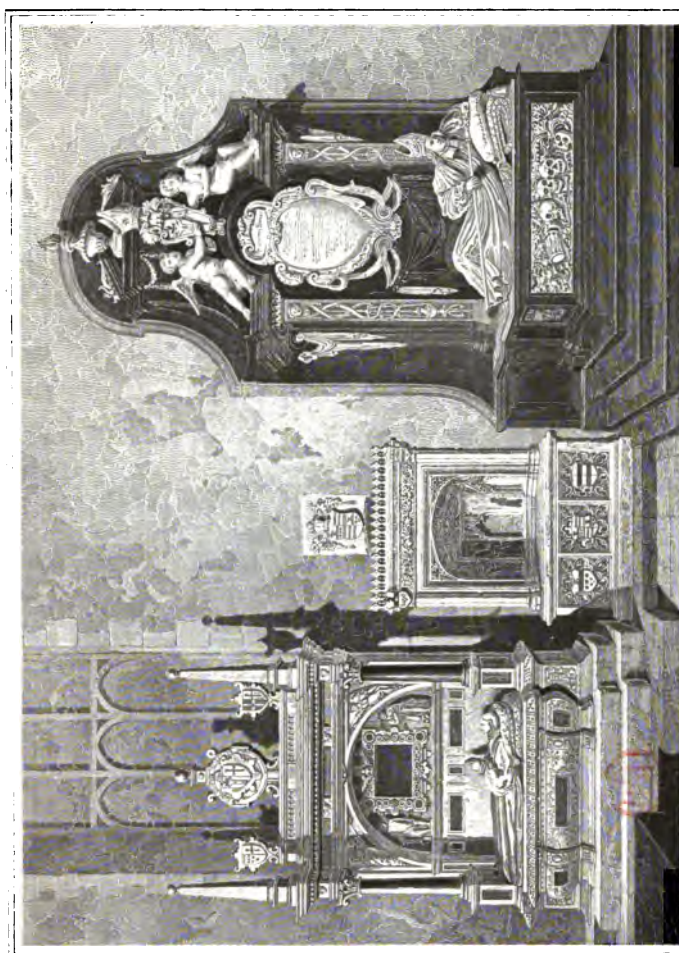
Drawn by J. T. Neale.

Engraved by W. D. Leslie.

CROYDON CHURCH,
INTERIOR LOOKING EAST
SURRY.

PL. 2.

London, Pub. by J. E. Neale, 12, Bonnet St. Bladefriars Road & J. Le Roux, Ash near Farnham, Surrey



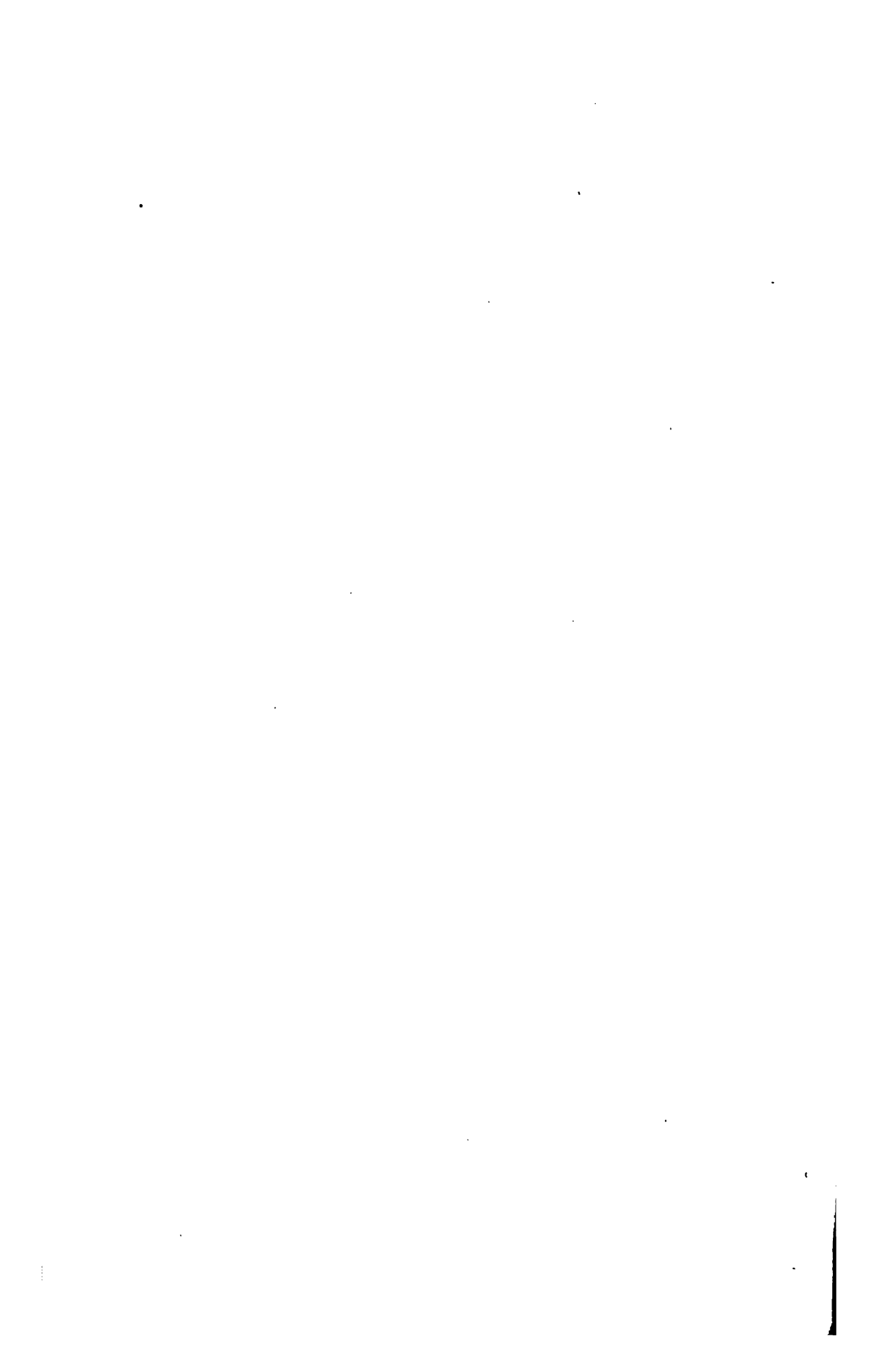
Drawn by J. E. Reade.

Engraved by J. Le Keux.

PL. 3

CROYDON CHURCH.
 THE MONKS OF AINSTOCK WHILST THEY WARDEN EARCHELSEY STELLION.
 N. H. R. Y.

London: Published by J. E. Reade, at the Old and New Printing Office, No. 1, Old Bailey, London, E.C. 4.



Church of the Holy Trinity.

STRATFORD-UPON-AVON, WARWICKSHIRE;

VICAR,

THE REV. JAMES DAVENPORT, D.D.

THE town of Stratford-upon-Avon, illustrious in British topography as the birth-place of SHAKESPEARE, is situated on the south-western border of the county of Warwick, on a gentle ascent from the banks of the Avon; which rises in a small spring at Naseby, in Northamptonshire; and continuing its meandering course in a south-westerly direction, approaches Stratford in a wide and proudly-swelling stream, unequalled in any other part of its course. The town is distant eight miles south-west from Warwick, and ninety-four miles north-west from London. The Church stands at its south-eastern extremity, from which it is approached by a paved walk, under an avenue of lime-trees, which have been made to form a complete arcade.

This Church was originally a Rectory, in the patronage of the Bishops of Worcester, in whose diocese it is situate; and was purchased in the tenth year of Edward III., anno 1337, of Simon Montacute, the then Bishop, by John de Stratford, Archbishop of Canterbury, and presented to the chantry which he had previously founded in the Chapel of St. Thomas the Martyr, adjoining the south aisle of the Church, which aisle he had rebuilt at his own expense. The chantry consisted of five priests, of whom the warden and sub-warden were perpetual, while the others were elected and removed at the warden's pleasure. Many privileges and immunities were procured for it, by the Archbishop, from Edward III.; and the founder, with other benevolent persons, settled various revenues upon it, arising from property in Stratford and other places. In the year 1353, Ralph de Stratford, Bishop of London, and nephew of the Archbishop, erected a large substantial mansion of stone, afterwards called the College, adjoining to the western side of the Church-yard, as a residence for the priests.

To the workmen engaged in this building, consisting of ten carpenters and ten masons, with their servants, special protection was granted by the King's letters patent, until the edifice should be finished. An ample charter, with many additional privileges, was granted to the priests by Henry V., in the first year of his reign; and at some period in the reign of that monarch, it acquired the title of a *Collegiate Church*, for in the first year of Henry VI., anno 1423, Richard Praty, afterwards Bishop

CHURCH OF THE HOLY TRINITY,

of Chichester, was appointed warden, by the style of 'Dean of the Collegiate Church.' Thomas Balsall, D. D., who was appointed Dean in 1465, rebuilt the beautiful choir of the Church, as it now exists; and dying in 1491, was succeeded by Ralph Collingwode, D. D., and Dean of Lichfield; who, desirous of giving full effect to the work commenced by his predecessor, instituted, with the assent of Sylvester Gygles, then Bishop of Worcester, four boy choristers, nominated and admitted by the warden, to be daily assisting in the celebration of divine service in the Church, and for whose maintenance he conveyed to the foundation certain lands in Stratford, Drayton, and Binton, all in Warwickshire.

The college had not long been thus completed and endowed, when the celebrated *Valor Ecclesiasticus* was made, in 1535, by order of Henry VIII.; in which it was valued, together with the Church, at the annual sum of 128*l.* 9*s.* 1*d.*; and in the survey taken at the suppression, in 1546, their value was certified at nearly the same amount. On the dissolution of the College, the Church was erected into a Vicarage, with the jurisdiction of a peculiar; and it continued in the gift of the succeeding Bishops of Worcester, as lords of the Manor of Stratford, until the third year of Edward VI., when Nicholas Heath, at that time Bishop, sold it to John Dudley, Earl of Warwick, afterwards Duke of Northumberland, upon whose attainder by Queen Mary, it came to the crown, and was presented to by the succeeding Lords of the Manor. The Duchess of Dorset is at present the Patroness.

Stratford Church is a cruciform structure, consisting of a nave and side aisles, a transept or cross aisle, and a chancel or choir; with a tower rising from the centre of the cross. The precise period of its erection has not been recorded; Leland conjectures that it occupies the site of an ancient monastery, which appears to have existed here three centuries prior to the Norman invasion, and he states as a supposition, that it was rebuilt by Archbishop Stratford. Camden, in his *Britannia*, explicitly affirms, that it was erected by that prelate; but Dugdale says, that the south aisle only was built by him, and refers it, though erroneously, to the time of the Conqueror.

The avenue of trees, leading to the Church from the town, terminates at the north entrance into the nave, which consists of a handsome porch, buttressed and embattled, and apparently of a later date than the adjoining aisle. Above the door is a pointed window, which is now covered with a tablet commemorating the paving of the avenue, but which formerly gave light to a small room over the porch, the entrance to which is by a staircase in the north aisle. This room, it is probable, was the muniment or record chamber. The nave is a noble structure, supported on each side by six pointed arches, which rise from hexagonal columns: above these the sides are divided into twelve compartments, forming twelve clerestory pointed windows. The principal entrance into this part of the Church is at the west end,

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under a deeply-recessed pointed arch, over which are three conjoined niches, crowned by elegant and lofty canopies. Above is the great western window, which is nearly equal in width to the nave itself, and is beautifully divided by mullions and tracery. The features of this western part of the Church are correctly depicted in Plate I. Under the great window is the font, a large fluted vase of blue marble, placed there at the commencement of the last century. The nave terminates at the western arch of the tower, which is now occupied by the organ, built by Thomas Swarebrick about the year 1728, and provided for this Church by subscription. In the space beneath the organ-loft there were formerly two altars; one on the north side dedicated to the Holy Trinity, and the other on the south consecrated to the service of St. Peter and St. Paul. A third altar formerly existed in this Church, dedicated to St. Andrew, but its situation is unknown. The roof of the nave was formerly surrounded by ornamented battlements, enriched by pinnacles; which were taken down in 1764, and rebuilt in a very inferior style.

At the eastern extremity of the north aisle was a chapel dedicated to the Virgin Mary, which was used by the brotherhood of the Holy Cross, founded at Stratford in 1269, by whom this aisle was repaired in the reign of Henry V. The three steps which led to the altar still remain. The chapel is now wholly occupied by monuments, principally of the Clopton family, who derive their surname from the manor and mansion-house of Clopton in the parish of Stratford, of which they have continued in possession for upwards of five hundred years. The most ancient monument, of which Plate III. gives an accurate delineation, is on the south side of this aisle; it consists of an altar-tomb, beneath an obtusely-pointed arch richly decorated, and sustained by four elegant octagonal pillars. The tomb itself is constructed of freestone, and is ornamented with pannels inclosing shields. It is covered by a large slab of marble, without either effigy or inscription; but it is believed to be a cenotaph commemorating Sir Hugh Clopton, who was Lord Mayor of London in 1492. On the opposite side of the chapel is another raised monument, also represented in Plate III., sustaining two recumbent figures in white marble, of William Clopton, Esq., who died in 1592, and Anne his wife, who died in 1596. He is represented in armour, his head reclining on a crested helmet; and has his sword and gauntlets by his side, and a lion at his feet.

Between the monuments just described, as likewise shewn in the same Plate, is another in memory of George Carew, Earl of Totness, and Baron of Clopton, and Joice his Countess, who was eldest daughter of the above-named William Clopton, Esq. Under a spacious ornamented arch, supported by Corinthian columns, are their figures in alabaster, painted to resemble life. The earl is represented in armour, over which is his mantle of estate; he has a coronet on his head, and a lion couchant at his feet. The front of the tomb is of white marble, sculptured with

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warlike engines and insignia, emblematical of the Earl's office as Master General of the Ordnance to Queen Elizabeth. Over the arch on a large escutcheon, are his armorial bearings, with their quarterings. Within the arch are the three following inscriptions :—

“ Thomas Staffordus, strenuus militum ductor, in Hibernia, et merito suo, eques auratus; serenissimis Magnæ Britanniæ Regibus Jacobo et Carolo, eorumq. coniugibus, Annæ et Henriettæ-Mariæ, ob fidelem præstitam operam inter domesticos charus, quia cum illustri comite ejusq. coniuge div familiariter vixit, hic pariter requiescere voluit, donec Christi redemptoris voce, ad æternam gloriam indendam, una cum triumphati beatorum celis resuscitabitur superstitibus—valedixit ano. ab exhibitio in carne Messia supra millesim’ sexcentess. postquam omnibus notis gratis annos vixisset”

D. O. M.

et memoriæ sacræ,

Qui in spem immortalitatis, mortales hic deposuit exuvias, GEORGIUS CAREW; antiquissima, nobilissimaq. ortus prosapiæ, eadem scilicet masculina stirpe qua illustrissimæ Giraldinorum in Hibernia, et Windesoriensium in Anglia, familia, a Carew Castro in Agro Pembrochiensi, cognomen sortitus est. Ab ineunte ætate bellicis studiis intritus, ordines in Hibernia adhuc iuvenis contra rebellem Desmonie comitem primus duxit. Postea Elizabethæ felicissimæ memoriæ reginæ, in eodem regno, consiliarius, et tormentorum bellicorum præfectus fuit; quo etiam munere, in variis expeditionibus, in illa præsertim longe celeberrima, qua Gades Hispaniæ expugnatae sunt, anno M.D.XCVI. feliciter perfunctus est. Demum, cum Hibernia universa domesticæ rebellionis et Hispanicæ invasionis incendio flagraret, Momonie præfectus, per integrum triennium contra hostes, tam internos quam externos, multa fortiter fideliterq. gessit. Tandem in Angliam revocatus a Jacobo Magnæ Britanniæ Rege, ad Baronis de Clopton dignitatem erectus, Annæ Reginæ procamerarius et thesaurarius, tormentorum bellicorum per totam Angliam Præfectus, Garnseie insulæ gubernator constitutus, et in secretioris consilii senatum cooptatus est. Jacobo deinde ad cælestem patriam evocato; Carolo filio usq. adeo charus fuit, ut inter alia non vulgaria benevoli, affectus indicia, ab eo Comitissæ de Totnes honore solenni investitura exornatus fuerit. Tantis vir, natalium splendore illustris, belli et pacis artibus ornatissimus, magnos honores propria virtute consecutus, cum ad plenam et adultam senectutem pervenisset, pie, placideq. animam deo creatori reddidit, Londini, in ædibus Sabaudicæ; anno dominicæ incarnationis, juxta Anglicanam computationem, M.DC.XXIX, Die Martii xxvij. Vixit annos lxxiii. menses fere decem.

Josia Clopton, cujus effigies, hic cernitur, ex antiqua Cloptonorum familia, filia primogenita et hæres, ex semine, Gulielmi Clopton de Clopton armigeri, coniux præstantissimæ viri charissimi, et optime meriti (cum quo vixit annos XLIX) memoriæ pariter ac suæ, in spem felicissimæ resurrectionis monumentum, hoc, pro supremo munere, non sine lachrimis, consecra-

M.DC. 36.”

Sir Thomas Stafford is said to have been a natural son of the Earl of Totness, to whom, when President of Munster, he was secretary, and whose *Pacata Hibernia* he published, after its author's decease. He was gentleman usher to Queen Henrietta Maria; and he appears to

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have enjoyed a very intimate friendship with the great Earl of Cork. He desired to be buried near his intimate friends, the Earl and Countess of Totness; but his wish seems not to have been complied with, for the blanks in the inscription, which, as well as those for his friends, appears to have been written by himself, were never filled up with the time of his death; nor is there any entry of his burial in the church register. He survived both the Earl and the Countess.

"Of the life and actions of the Earl of Totness," observes Mr. Wheeler, from whose *History of, and Guide to Stratford-upon-Avon*, our materials for this account of the Church have principally been derived, "a better account in a compressed form cannot be given, than from the second inscription on the monument, [as above] which is a vigorous and animated composition. He was descended from a most ancient and noble lineage (in the male line of the illustrious family of the Fitz-Geralds, in Ireland, and the Windsors, in England), who originally derived their surname from Carew Castle, in Pembrokeshire. From his youth he was bred to the study of the art of war, and very early in life obtained the command of the army in Ireland, against the rebellious Earl of Desmond. By Queen Elizabeth, he was made a Privy Counsellor, and Master of the Ordnance in that kingdom, under whom he was a fortunate commander in several expeditions; especially in that memorable one when the Spaniards were driven from Cadiz in the year 1596: and when Ireland was inflamed by domestic rebellion, and the Spanish invasion, as Governor of Munster for the space of three years, he bravely and successfully defended that unhappy country against its enemies, internal and foreign. Being at length recalled into England, he was advanced by King James to the dignity of Baron of Clopton, and made vice-chamberlain and treasurer to Anne his Queen; Master of the Ordnance throughout England, Governor of the Island of Guernsey, and a member of the Privy Council. By Charles the First he was no less esteemed; and among other not common proofs of his regard, he was by him solemnly invested with the dignity of Earl of Totness. Upon such a man, illustrious by the splendour of his birth, and adorned with qualities that rendered him so serviceable to his country in war and peace, were bestowed these honours, the just reward of his virtues. He died without issue, the 27th of March, 1629, in the 74th year of his age; to whose memory, his sorrowful wife, with whom he lived forty-nine years, erected this monument, as her last gift to the memory of the best of husbands and of men. She died upon the 14th of February, 1636, aged 78."

On a small tablet affixed to the wall, between the monument of the Earl and Countess of Totness, and that presumed to be Sir Hugh Clopton's, is represented a woman kneeling at a desk, in commemoration of Amy Smith, who was for forty years waiting gentlewoman to the Countess. The inscription is as follows:

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"Hence lyeth interred ye. body of Mrs. Amy Smith, who (being about ye. age of 60 yeares, and a maide,) departed this life, at Nonsvch in Svrrey, the 13th day of Sep. Ao. dni. 1626. She attended vpon the Right Hoble Joyce, Ladie Carew, Coyntesse of Totnes, as her waiting gentlewoman, ye. space of 40 years together. Being very desirovs in her life tyme, that after her death she might be laide in this Chvrch of Stratford, where her lady ye. sayd Coyntesse also herselfe intended to be bvyried; and accordinglie to fulfill her request, & for her so long trew and faithfyl servise, ye. saide Right Hoble Coyntesse, as an evident token of her affection towards her, not onely caused her body to be brought from Nonsvch heither, & here honorably bvyried, bvt also did cause this monvment and superscription to be erected, in a gratefull memorie of her, whom she had forv so good a servant."

Against the east wall is the monument of Sir Edward Walker, Knt. Garter King at Arms, one of those faithful royalists who suffered so much in the cause of the unhappy Charles. His fidelity was rewarded, after the Restoration, by the above dignity: he died suddenly at Whitehall, on the 20th of February, 1676, aged 65. There are other monuments in memory of various branches of the Clopton family.

The south aisle, as represented in Plate II., is strengthened with buttresses, terminating in foliated pinnacles; and at the south-western angle is a circular staircase, which has the appearance, externally, of an octagonal embattled tower. This aisle was built by John de Stratford, in the early part of the fourteenth century. At the east end he erected a Chapel, which he dedicated to St. Thomas à Becket, the ascent to the altar of which still remains, and near it, in the south wall, are three vacant canopied niches. Upon the front of the central canopy is sculptured a Pelican, feeding her young with the blood from her breast, symbolical of the Passion of Christ. Against the eastern wall of this aisle is a large monument to the memory of Sir Reginald Forster, Bart., and Dame Mary, his wife, daughter of Edward Nash, Esq., of East Greenwich, in Kent. The transept, according to Dugdale, was erected towards the close of the fifteenth century, by the executors of Sir Hugh Clopton; but as its architectural characters resemble those of the Tower, which is certainly of much greater antiquity than that period, it was most probably only repaired by them. Until 1773, the southern extremity of the transept was used as the sacristy, but a small brick building was then erected for that purpose, in a tasteless style, against the eastern side of the transept, and the southern wall of the chancel. The most ancient of the monuments in the transept is at the south end, against the western wall. It consists of a raised altar-tomb, within an arch, and rudely sculptured, over which are four inscriptions, now almost obliterated. The first is in the Hebrew language, being the twenty-first verse of the first chapter of Job, expressive of the instability of human affairs. The second inscription is in Greek; it states that the earth and this tomb cover the corporeal part of the deceased, and that the heavens possess his spirit and soul. The third and fourth inscriptions are as follows:

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"Hic nutritus erat, natva, nunc hic jacet Hillvs
 Hicqve magistratvs fama ter munere functvs,
 Cvmqve bonos annos vixisset septvagina
 Ad terram corpvs, sed mens migravit ad astrā.
 "Heare borne, heare lived, heare died, and bvried heare,
 Lieth Richarde Hil, thrise bailif of this Borrow;
 Too matrones of good fame, he married in Godes feare,
 And now releast in joi, he reasts from worldlie sorrow.
 Heare lieth intombd the corps of Richarde Hill,
 A Woollen Draper beeing in his time,
 Whose virtues live, whose fame dooth florish stil,
 Though hee desolved be to dust and slime.
 A mirror he, and parterne mai be made,
 For such as shall svekoead him in that trade;
 He did not vse to sweare, to glose, eather faigne,
 His brother to defraude in barganinge;
 Hee woold not strive to get excessive gaine
 In ani cloath or other kinde of thinge:
 His servant, S. I. this trveth can testife,
 A witness that beheld it with mi eie."

The tomb does not bear any date, but it appears from the register, that Mr. Richard Hill, Alderman, was buried on the 17th of December, 1593. In the transept, likewise, among many other monuments of no particular interest, is a memorial to Mr. Nathaniel Mason, an attorney of Stratford, the inscription of which, in not inelegant Latin, was composed by Somervile the poet.

The chancel, the eastern part of which is represented in Plate IV., is the most beautiful as well as the most perfect division of this Church, and was erected between the years 1465 and 1491, by Thomas Balsall, D. D., who then held the office of Dean. It is separated from the transept by an oaken screen, which originally formed a part of the ancient rood-loft; and which was glazed in the year 1813. Five large ornamented windows on each side, give light to the chancel; they were formerly decorated with painted glass, the remains of which were taken out in the year 1790, and transferred to the centre of the great eastern window, where they still remain, though in a very confused state. On each side of the eastern window is a niche, boldly finished in the Florid style of pointed architecture. In the south wall, near the altar, are three similar niches, conjoined; in which were placed the *concessiones*, or seats, for the priests officiating at mass; and immediately adjoining them is the *piscina*. These objects are all shewn in the Plate. On each side of the chancel is a range of stalls belonging to the ancient choir, remarkable for the grotesque carvings which ornament the lower part of each seat.

Erected against the north wall, within the communion rail, is a curious altar-tomb, of alabaster, to the memory of Dean Balsall, who died in

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1491. The front is divided into five compartments, in each of which is sculptured some remarkable event in the history of our Saviour: 1st. The Flagellation; 2nd. The Leading to the Crucifixion; 3rd. The Crucifixion; 4th. The Entombment; 5th. The Resurrection. At the west end are two niches, in one of which is the figure of a saint, and in the other are three figures of doubtful appropriation. At the east end are likewise two niches, one containing the figure of a saint, and the other three figures, one of which appears to represent St. James. This tomb, which has formerly been painted, is seven feet six inches in length, by about three feet six inches in height, and is covered by a slab of marble, in which an engraved brass figure of Dean Balsall, and an inscription, were originally inlaid, but have been long since torn away. The letters *t. b.* the initials of his name, and *t. b. u.* carved in stone, still remain in several places. Against the eastern wall of the chancel is a monument, in memory of John Combe, Esq., the subject of a well-known satirical epitaph, ascribed to Shakspeare; he died on the 10th of July, 1614.

On the north wall, near the tomb of Dean Balsall, and elevated about five feet from the pavement, over the spot which enshrines his remains, is the monument of WILLIAM SHAKSPEARE, likewise depicted in Plate IV. A bust represents the immortal bard in the attitude of poetic inspiration, with a pen in his right hand, a cushion before him, and his left hand resting on a scroll. It is placed under an arch and entablature, supported by Corinthian columns of black marble, with gilded bases and capitals. This bust was originally painted to resemble life; the eyes being of a light hazel, and the hair and beard auburn. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves; the upper part of the cushion before him was green, and the lower part crimson, with gilt tassels. In the year 1748, the monument was repaired, and the bust carefully repainted, the expenses being defrayed by the receipts arising from the performance of *Othello*, in the Old Town Hall, on the 9th of September, 1746; the play was performed by a company under the management of Mr. John Ward, the grandfather of Messrs. J. and C. Kemble, and of Mrs. Siddons, a notice of whom will be found in our account of Leominster Church, where he was buried. In 1793, the bust, as well as the two figures on each side of the arms, was painted white, at the request of the late Mr. Malone; an act of barbarous taste, which was severely satirized in an epigram, written in the *album* kept in the chancel, and which has often been repeated. Above the entablature, and surmounted by a death's head, are the Poet's armorial bearings; viz., or, on a bend sable, a tilting spear of the first, point upwards' headed argent:—crest, upon an esquire's helmet, a falcon rising, argent, supporting a spear in pale or.

On each side of the sort of pier containing the arms, is a figure of a

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child in a sitting posture; that on the right holds a spade, and that on the left, whose eyes are closed, an inverted torch, with his right hand resting on a skull. Under the bust, between the bases of the columns, are the following inscriptions:

Iudicio Pylivm, genio Socratem, arte Maronem,
Terra Tegit, Populus mæret, Olympvs habet.

Stay passenger, why goest thou by so fast,
Read, if thou canst, whom envious death hath plast
Within this monvment, Shakspeare, with whome
Quick Natvre dide; whose name doth deck ys. tombe
Far more then cost; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.

Obiit Ano. Doi. 1616. Ætatis 53, Die 23. Ap.

Below the monument, upon the stone covering the Poet's grave, are the subjoined curious lines, said to have been written by himself:

Good frend for Iesvs sake forbear,
To digg the dvst enclosed heare;
Blest be ye. man yt. spares thes stones,
And evrst be he yt. moves my bones.

It has been presumed from the imprecation in these lines, and from some passages in Hamlet, and in Romeo and Juliet, that Shakspeare held in great horror the custom of removing bones from the grave to the charnel-house; he might perhaps have been witness of the practice in this Church, and in viewing the immense pile of human bones deposited in the charnel-house, which we shall presently describe, might have apprehended that his own relics would eventually be added to them. They have however remained undisturbed.

Considerable discussion has taken place respecting the authenticity of the bust in Shakspeare's monument, as a portrait of the Poet; but on a review of the circumstances attending its history and erection, it seems most probable that it may be relied upon as an accurate representation of our Bard: it was probably erected at the charge of his son-in-law, Dr. Hall, a learned and skilful physician; and some verses addressed to the Poet's memory by Leonard Digges, which are among the few tributes of that kind prefixed to the first folio edition of his plays, prove it to have been erected within seven years after his decease.

Mr. Wheler, in his Guide to Stratford, has discussed the probability of this bust's having been sculptured by Thomas Stanton, who carved the monumental busts of Richard and Judith Combe, likewise in the chancel; and who is also conjectured to have executed the monument of Lord Totness, already described. The probable conclusion is, that it was sculptured by him: and as the similarity of style observable in the two monuments indicates them to have been the works of the same artist, the strong resemblance which the figure of Lord Totness bears to the

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paintings of that nobleman, is adverted to by Mr. Wheeler, as corroborative evidence of the fidelity of Shakspeare's bust, as a likeness.

An elegant work has just appeared (March, 1824,) from the pen of Mr. Boaden, in which the evidence on which the various representations of Shakspeare claim to be received as authentic portraits, is minutely examined; the following remarks on the "Stratford Bust" are extracted from the section on that subject.

"The first remark that occurs on viewing this bust is, that it presents our Bard in the act of composition, and in his gayest mood. The *vis comica* so brightens his countenance, that it is hardly a stretch of fancy to suppose him in the actual creation of Falstaff himself. Very sure I am, that the figure must long have continued a source of infinite delight to those who had enjoyed his convivial qualities. Among this circle, it is nearly certain the artist himself was to be reckoned. The performance is not too good for a native sculptor.... The contour of the head is well given. The lips are very carefully carved; but the eyes appear to me to be of a very poor character; the curves of the lids have no grace—the eyes themselves have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head; but I am afraid a little curtailed, to allow for an enormous interval between the point of it and the mouth, which is occupied by very solid mustaches, curved and turned up, as objects of some importance in that whiskered age. Yet I must acknowledge, that the distance between the mouth and nose is rather greater than is common, in both the folio head and the Chandos picture. There was perhaps some exaggeration here in the bust: viewed in front, it consequently looks irregular and out of drawing—in profile, this disparity is somewhat recovered.

"From what picture it was taken we are not informed. It was not from the Chandos head—the costume is totally different. It was not from Droeshout's original, for the same reason; and for another, assigned in its proper place. It has been suggested, that it might have had the certain model of a mask taken from the face of the deceased; and on this point, our sculptors express different opinions. However, with all abatements as to the artist's skill, who was neither a Nollekens nor a Chantrey, he most probably had so many means of right information, worked so near the Bard's time, and was so conscious of the importance of his task, that this must always be regarded as a pleasing and faithful, if not a flattering resemblance of the great poet."

The series of engravings given by Mr. Boaden, is to be held as containing, in his opinion, "every thing that on any authority can be called Shakspeare; and they each of them, *alone*, possess very strong evidence of authenticity. Droeshout's print is attested by Ben Jonson, and by his partners in the theatre. The Stratford monument was erected by his

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son-in-law, Dr. Hall, and executed probably by Thomas Stanton, who could not but know his person, and probably had some cast to work from. The Chandos picture is traced up to Taylor, the poet's Hamlet, and was, no doubt, painted by Burbage. The head by Cornelius Jansen, is marked by that painter decidedly Shakspeare, and every reasonable presumption assures us that it was painted for Lord Southampton. The head by Marshall seems to have been copied by him from a head by Payne, who reduced that by Droeshout, with some variations in the dress and attitude." What light these portraits throw upon each other, and thus verify the whole, Mr. Boaden has brought most strikingly before the spectator, by shewing the heads as nearly as was practicable, in the same size, and in the same direction: and the rational deduction from a comparison of them, and of the evidence by which they are supported, undoubtedly is, *that they are all authentic portraits of SHAKSPEARE.*

To return from the digression into which we have been led by this interesting subject:—

Between Shakspeare's grave and the north wall are buried the remains of his widow, to whom is the following inscription, engraved on a brass plate affixed to the grave-stone.

"Heere lyeth interred the body of Anne, wife of William Shakespeare, who deputed this life the 6th day of Augv, 1623, being of the age of 67 yeares.

"Vbera, tu mater, tu lae vitamq. dedisti,
Væ mihi; pro tanto munere saxa dabø!
Quam mallet, amoueat lapidem, bonus Angel' ore'
Exeat ut Christi Corpus, imago tua;
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulto mater, et astra petet.

On the opposite side of the Poet's grave are those of several other members of his family: viz., Dr. John Hall, and Susannah his wife, the Poet's eldest daughter, who, as the grave-stone formerly set forth, was "witty above her sex;" he died on the 25th of November, 1635, aged 60, and she on the 11th of July, 1649, aged 66; and Thomas Nash, Esq., who married Elizabeth their only child, and died on the 4th of April, 1647, aged 53.

There are in the chancel, as well as in the other divisions of this Church, numerous monuments of inferior interest; and throughout the edifice the pavement is covered with the almost obliterated memorials of the dead.

On the northern side of the chancel, just beyond the stalls, is an ornamented door-way, formerly the entrance into the crypt or charnel-house, which, from its style of architecture, the early Norman, appears to have been the most ancient part of the Church. It was taken down in 1800, in consequence of its dilapidated condition; and the immense pile of bones it contained was carefully arched over.

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The tower rises from four pointed arches, sustained by massive clustered pillars ; and contains six musical bells. It was originally crowned by a timber spire, covered with lead, and about forty-two feet in height : this was taken down in 1763, and the present spire of Warwick hewn stone erected in the following year, by an architect from Warwick.

The dimensions of Stratford Church are as follows :—The Nave is 103 feet long, 28 wide, 50 high ; Side Aisles, each, 103 long, 20 wide, 25 high ; Transept, 94 long, 28 wide, 30 high ; Chancel, 66 long, 28 wide, 40 high ; Total length, from East to West, 197 ; Tower, 28 square, 80 high ; Spire, 83 high.

The living of Stratford is a discharged Vicarage, valued in the King's Books at 20*l*.

Subjoined is a representation of the remaining part of the ancient Font of Stratford Church, which originally stood in the south aisle, opposite the door, nearly under the second arch of the nave from the west. It has been noticed that the Font now in use was put up at the commencement of the last century, at which period this portion of the ancient one was removed to the residence, in Church Street, of Thomas Paine, the then Parish Clerk, who died in 1747. In this situation it remained until 1823 ; but having since its removal from the Church been applied to the ignoble purpose of a Water Cistern, until the present owner, Captain Saunders, of Stratford, obtained possession of it, it had sustained considerable injury : although from the cavities made for receiving an iron brace, or hoop, it appears to have suffered more severely from the destructive hand of fanaticism, at the period of the Civil Wars, when several other ornaments of the Church were mutilated or demolished.—It is conjectured that the Font was set up in the reign of Edward III., when John de Stratford, Archbishop of Canterbury, erected the south aisle in which it was situated ; but this mutilated relic (of which the base and shaft are lost) derives greater interest from the probability, if not the certainty, of its having been the Font wherein the Bard of Avon and his family were baptized.





Drawn by J. F. Neale.

Engraved by J. Le Keux.

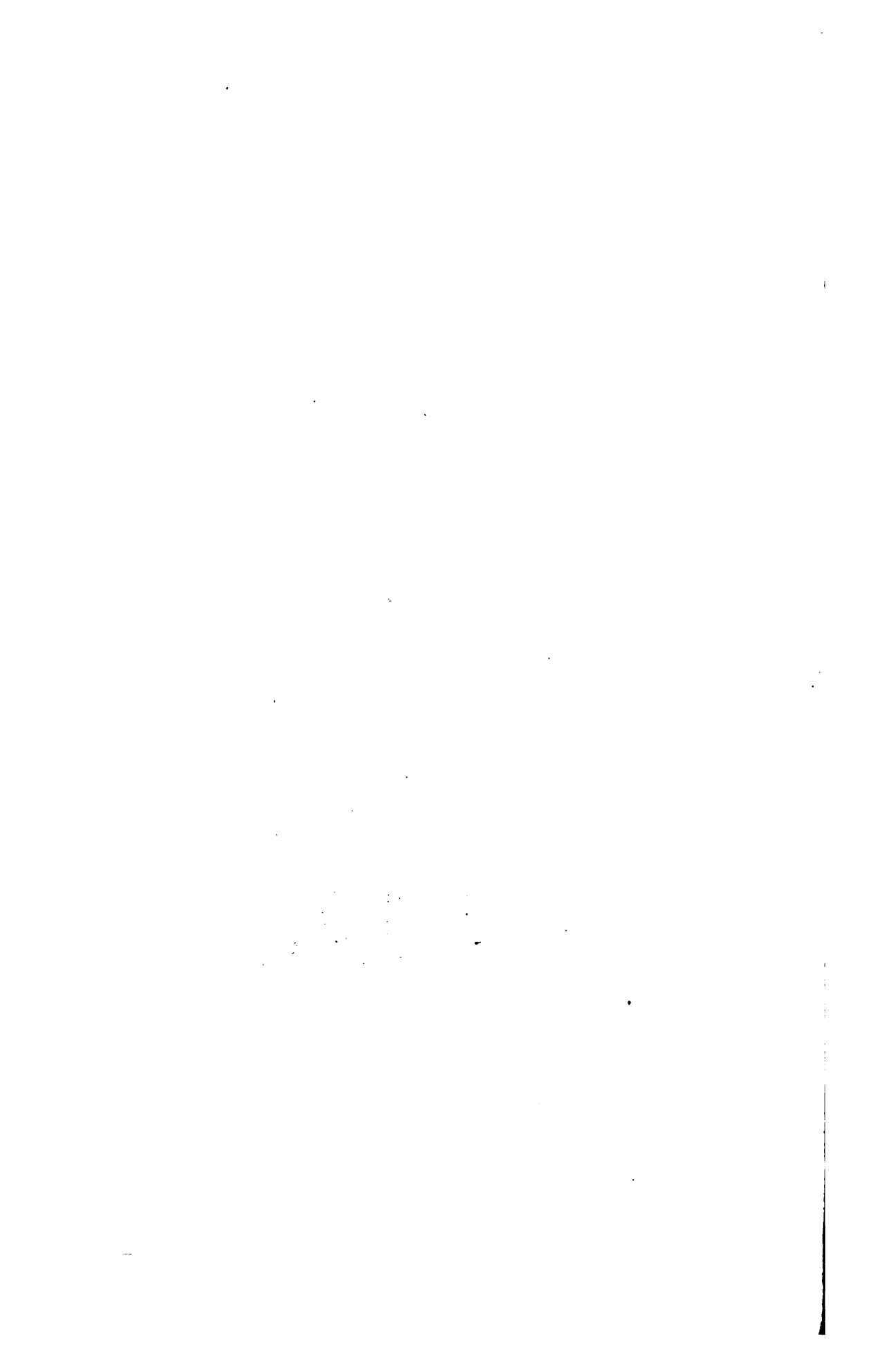
STRATFORD UPON AVON CHURCH

NORTH WEST VIEW
WARWICKSHIRE.

PL. 1.

Printed by

London: Hugh May, 15, Strand, 1854. By J. Le Keux, 18, Strand, 1854. By J. Le Keux, 18, Strand, 1854. By J. Le Keux, 18, Strand, 1854.





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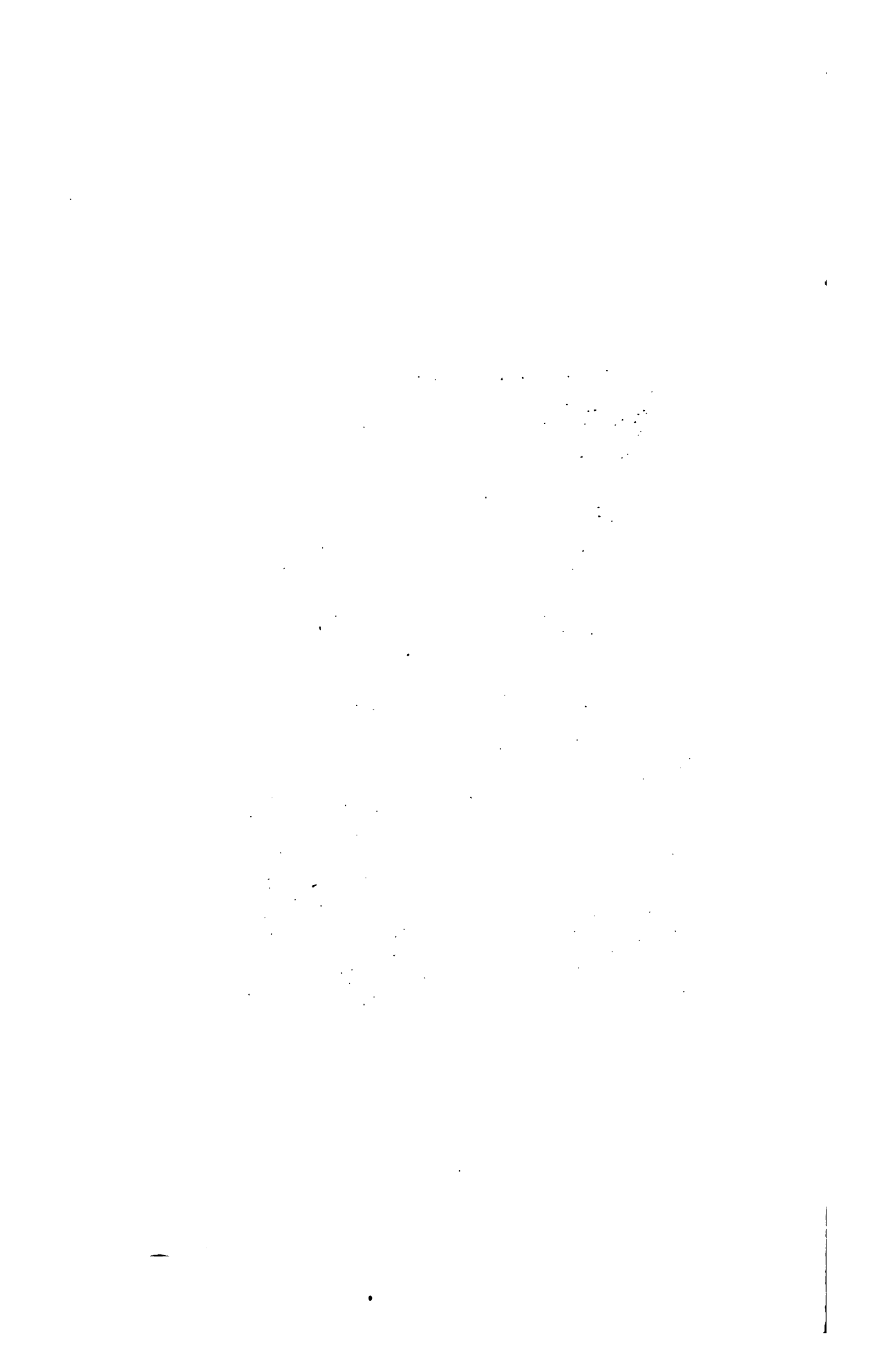
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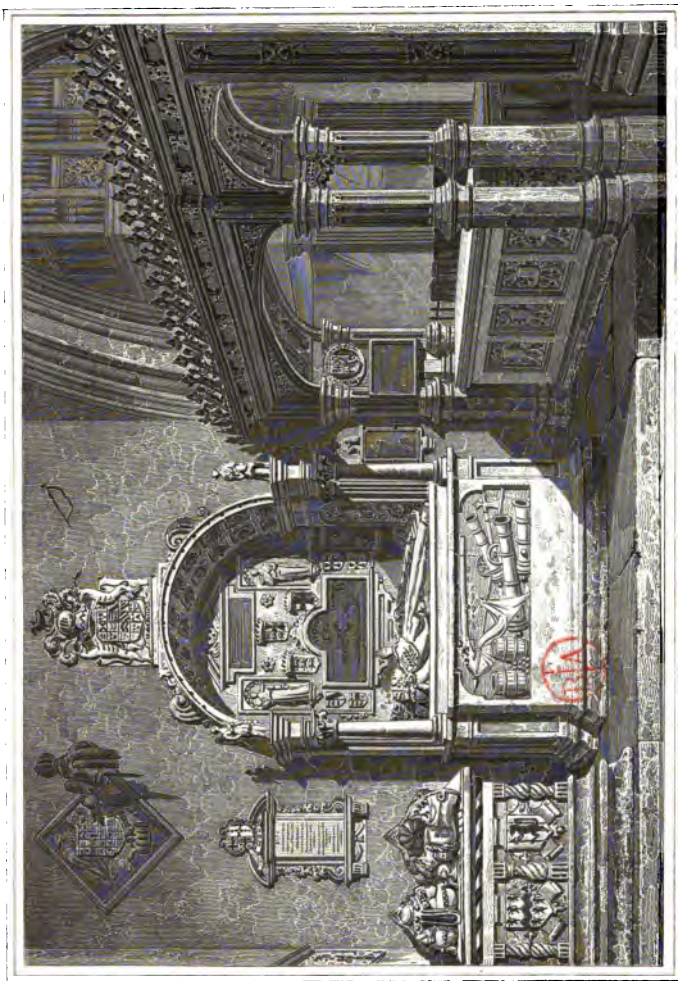
STRATFORD UPON AVON CHURCH

W. & A. WILKINSON

112.

London: 1840. Price 1s. 6d. per copy. Sold by all the Booksellers in the Kingdom.





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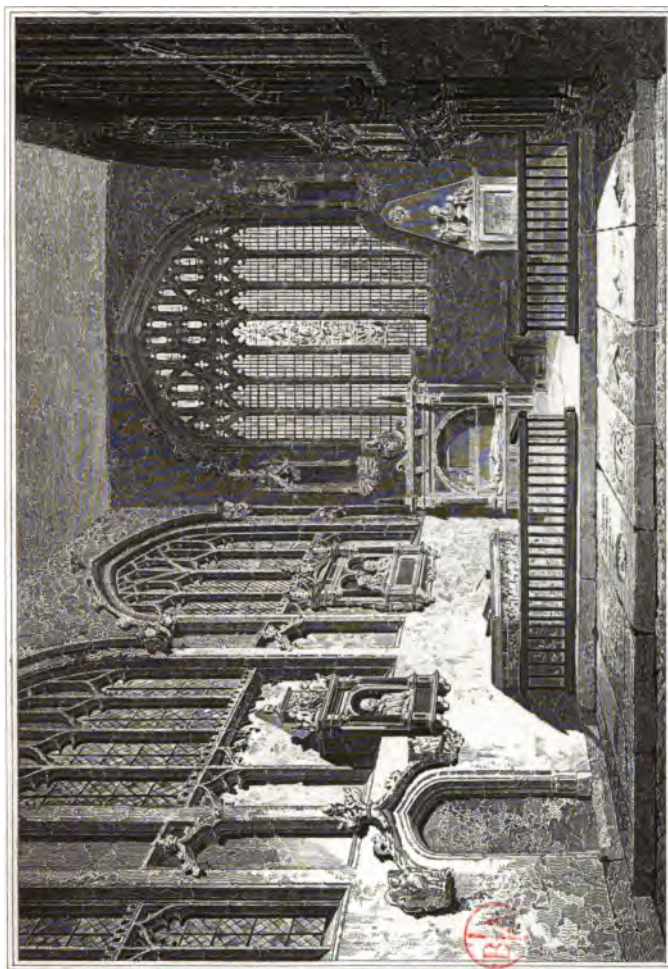
STRATFORD-ON-AVON CHURCH.

VIEW IN THE NORTH AISLE.
WILSON & CO. 1855.

PL. A.

Engraved by J. H. Neale.

Printed and Published by W. Wilson, at the 'Black & White' Press, 15, Abchurch Lane, London, E.C. 4.

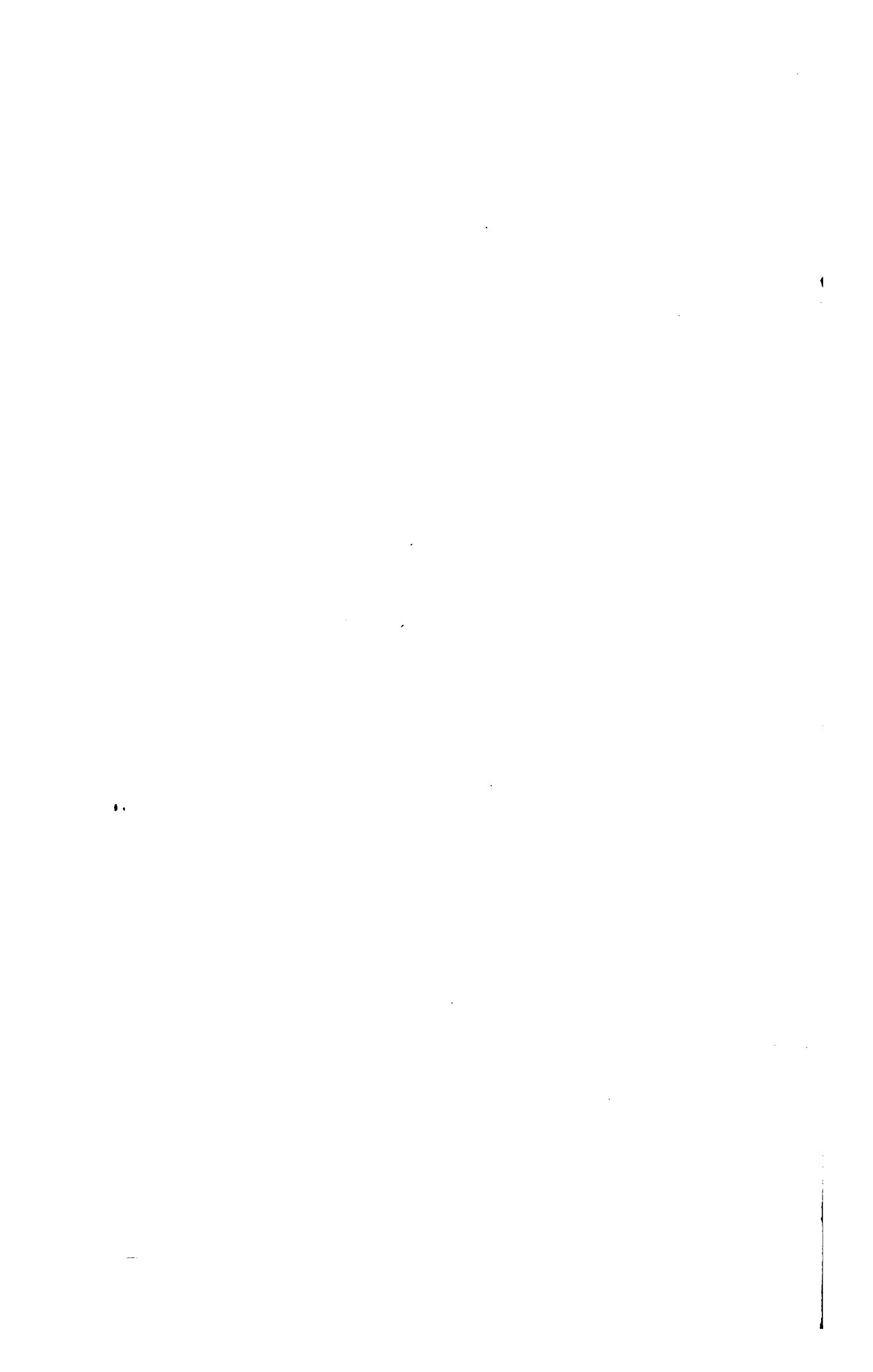


Drawn by J. E. Neale.

Engraved by H. E. Keme.

STRATFORD UPON AVON CHURCH,
INTERIOR OF THE CHANCEL, SHOWING STALLS AND OTHER MONUMENTS.
WAA 0111: K 5 H 14 E.

London, Published by Messrs. J. Neale & Co., 15, Abchurch Lane, E.C. 4, near St. Dunstons Church, A.D. 1851.



The Church of St. Peter and St. Paul,

MARLBOROUGH, WILTSHIRE;

RECTOR,

THE REV. BARTHOLOMEW BUCKERFIELD, M.A.

THE Town of Marlborough, or as it was anciently called, Marleberg, and sometimes Marlebridge, is situated 75 miles west of London, on the great road to Bath and Bristol. The pleasant valley in which it is built is watered by the Kennet, and bounded to the north and west by that extensive tract of land known by the name of the Marlborough Downs, whilst the noble forest of Savernake occupies the south-eastern district. The Town itself is of great antiquity, and is supposed to have been built on or near the site of the Roman station, Cunetio. There are also remains of several religious houses, particularly a priory of the order of St. Augustin, which subsisted before the reign of King John. It was a royal foundation dedicated to St. Margaret. At present Marlborough is a small but flourishing town, containing about 4,000 inhabitants, and divided into two parishes. The churches stand at either extremity of a broad, handsome street, which gives them an imposing appearance. That of St. Mary the Virgin is toward the East. The Church of St. Peter and St. Paul, at the western extremity of the Town, forms a fine termination to the main street, already alluded to. It was probably erected early in the fifteenth century, as we find in the church manuscripts, bearing date from 1555 to 1701, that in the year 1576 it was found necessary to "new buyld the pynnakels of the towre." Now as the pinnacles of this Church are of a very substantial form, and better calculated to withstand the fury of the tempest than such exposed parts frequently are; and as there is every reason to suppose that they were originally built in the same form, we may safely conclude that the original pinnacles did stand, without need of being rebuilt, for a century or more, which will carry back the existence of the Church to at least the beginning of the fifteenth century.

PLATE I. The Tower of this Church forms a very beautiful object to the surrounding neighbourhood, from whatever point it may be viewed. It is finely proportioned, and consists of three stories, exclusive of the battlements. The angles are ornamented with graduated octangular turrets, surmounted with pinnacles, each bearing a vane. The whole rises to the height of 116 feet. A staircase to the top is concealed in the south-east turret. The walls are cased with a species of free-

ST. PETER AND ST. PAUL, MARLBOROUGH, WILTSHIRE.

stone, very capable of resisting the attacks of the atmosphere. The Church consists, besides the Tower, of a Nave, with side Aisles, a Chancel, and convenient Vestries; the exterior length is 181 feet, and the breadth 53. There is no appearance of the Church having undergone any material alteration since its first erection, and consequently it preserves much of its original character. The principal entrance to the Church is through a porch on the south side, near the Tower. This may possibly be a later erection than the rest of the building. There were also four other entrances, two of which are walled up, and one on either side of the Chancel is left open.

PLATE II.—This View includes a great portion of the Church, comprehending the Nave, Aisles, and part of the Chancel. The internal length, including the Chancel and the old Vestry, is 120 feet; and the breadth, including the Aisles, is 47 ft. 6 in. The Nave, exclusive of the Chancel and old Vestry, is 66 ft. 6 in. long.

The clustered pillars of the Nave, separating it from the Aisles, have a particularly light appearance. They are generally 12 feet distant from each other, though the distance, especially in the south range, is by no means regular, nor are the pillars in the two ranges respectively opposite to each other. The light is admitted through plain but handsome and uniform mullioned windows in the Aisles. The Pulpit, of an octagonal shape, and the Reading-desk, are situated against the first pillar of the Nave, from the Chancel: they are of oak, handsomely carved and panelled. Opposite are the seats of the mayor, justices, and burgesses of the town. The roof of the Nave is ceiled in compartments, ornamented with quatre-foils and other devices, richly gilt, at the intersections. The Chancel is vaulted with stone, as is also the roof of the porch, over which is a small room about nine feet square. In the wall of the north Aisle are appearances of there having been formerly a staircase leading to the rood loft. At the west end of the Nave is a handsome Gallery of oak, which was probably erected as long ago as the year 1625. Above it stands a fine-toned organ, given to the Church in 1820, by the late N. Merriman, Esq.

Amongst the Monuments in this Church the most ancient are the following. One against the north wall of the Chancel to the memory of three children of the Lord Chief Justice Hyde. It represents two small figures kneeling, opposite to each other, with a sort of desk and books between them. On a tablet underneath is the following inscription:

HERE LYE THE BODIES OF TWO SONNES AND A DAUGHTER, OF S^r NICOLAS
HYDE, KNIGHT, LO. CHIEFE IUSTICE OF Y^e KINGS-BENCH, AND OF Y^e LADY
MARYE, HIS WIFE: THAT IS ROBERT, BVRIED 24 IAN^y, 1626. FRANCIS, BV-
RIED 28 IAN^y, 1626, ELIZABETH, BVRIED 28 FEBRV^y, 1626.

WE SHALL GOE TO THEM, BVT THEY SHALL NOT RETVRNE TO VS, 2 Sam.
12. 23.

ST. PETER AND ST. PAUL, MARLBOROUGH, WILTSHIRE.

Arms, azure, a chevron, charged with a mullet gules, between three fessils, or.

On the wall is also a large marble monument to the memory of one of the Coghills. On the same wall is an inscription for

Ann Savery, daughter of Farewell Perry, M. A. (many years rector of this Parish,) and wife to Servington Savery, A. M. ob. June 5, 1734, æt. 45.

Opposite to this is a large mural monument, of Sienna marble, with white marble tablets, to the memory of several members of the Clavering family, of whom the reverend Robert Clavering, M. A. of Ch. Ch. Oxford, was rector of this parish, and vicar of Presnute.

On the first pillar in the nave on the south side is a marble monument, to

HUMFREDI WALL Gen: Ob. 29, die Jan. Anno Dom. 1719. Ætat. sue 75.
MARTHA Uxor ejus Ob. Apr. 1698, Ætat. 41. Filia Wilhelmi Tarrant, Gen.
Qui ob. 19 Maji 1681 Ætat. 63. Et Mariæ conjugis ejus Ob. Feb. 1686, Ætat. 62.
Elisabetha etiam uxor ejus 2^a Filia Thomæ Chamberlayne Armig'. De Oddington in Agro Gloucestrensi Obijt 4^o die Nov. 1725, Ætatis 83.

In this Church are also interred the families of Lipyeat, Baylye, Dansie, Westmacott, Dalrymple, Brathwaite, Hawkes, Merriman, Halcomb, Warner, Pinckney, Hancock, &c. &c.

The ground story of the tower has lately been converted into a handsome vestry room, about fourteen feet square, the vaulting of which is ribbed and groined in a style of great beauty.

In the floor is inserted a highly polished black marble slab, of great size, bearing the following inscription in massive letters of brass.

Α Ο Ε Α Πατρι, η, Τω, η Που. Αγίω, Ως η αμην, η, η, η, η. Αμην.

H. S. J.

IN SPE GLORIE IMMORTALIS EXUVIE MORTALES

FRAN. FRANCIS UXORIS,
MART. ID. A. D. MDCLXVII.
VIXIT ANN. LVI.

GUL. FRANCIS, MARITI,
DEC. NON. VI.
A. D. MDCCCLXXXIV.
VIXIT ANN. LXXVI.

RIC. FRANCIS, FILII,
MART. KAL. V. A. D. MDCLXXIX.
VIXIT ANN. XXXIX.

FRAN. FRANCIS, FILIE,
KAL. JUN. XVI.
A. D. MDCCCXVI.
VIXIT. ANN. LXIX.

QUIESCANT IN PACE.

L. P.

CAR. FRANCIS. S.
A. D. MDCCCXVII.

ST. PETER AND ST. PAUL, MARLBOROUGH, WILTSHIRE.

Underneath the inscription, which is much admired for its classic elegance, are the arms of Francis, Argent, a chevron between three eagles displayed, gules.

There are several black marble, and other slabs, on which are the impressions of brass figures and inscriptions, but these have long been lost.

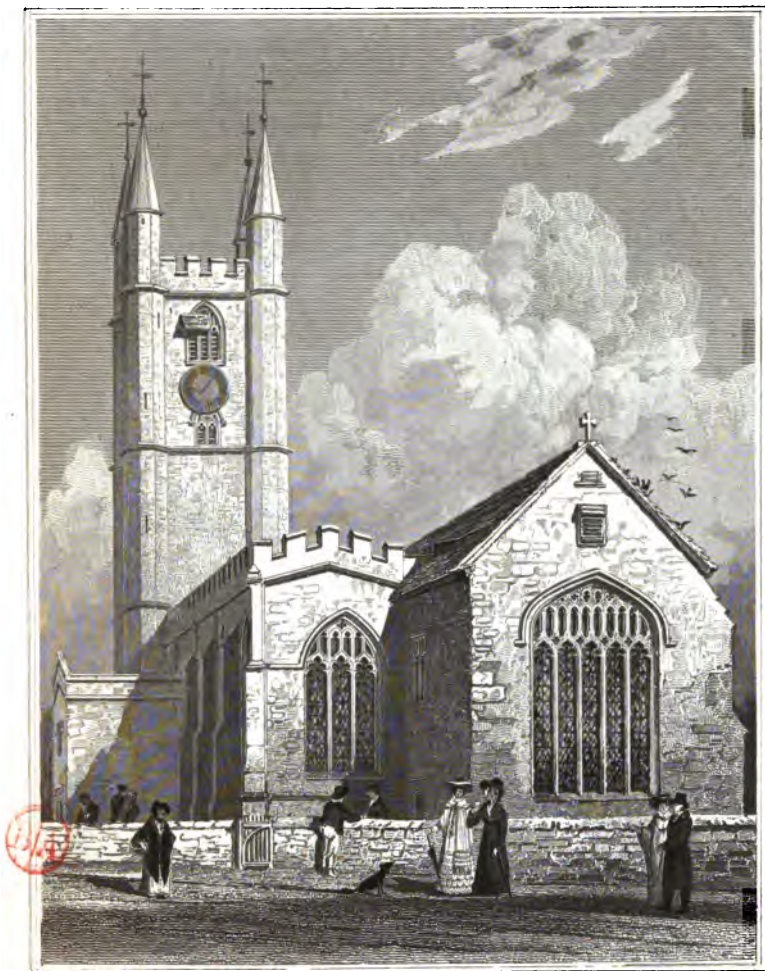
Within the communion rail, a black marble slab records the death of the Rev. Edward Cressett, in the following words :—

Here lies the body of Edward Cressett, M.A. of Oriel Coll. in Oxford, practicer of Physic, who lived a most affectionate son of the Church of England, and bequeathed 160*l.* to be improved to the equal and perpetual benefit of the minister of this church, and the minister of St. Mary's in this Towne, whilst continuing as then by law established, but when otherwise, then to the alms house in the parish there. He exchanged this life for a better, Aprill 12th, 1693, and in yeare of his age 108.

Marlborough is in the Hundred of Selkleigh, and the diocese and deanery of Sarum. St. Mary's church is a vicarage, valued in the King's books at 10*l.* 9*s.* 10*d.* and is in the patronage of the Dean. St. Peter's is a rectory valued at 12*l.*, and is in the gift of the Bishop.

Dimensions of St. Peter's Church, Marlborough.

	ft.	in.		ft.	in.
Height of first story of Tower to the moulding	33	0	Of Nave	19	6
Second Do. Do.	25	4	Of Side Aiales	12	0
Third Do. Do.	25	4	Porch, inside, 12ft. 6in. by 9ft.		
From thence to top of Battlements	6	0	Outside east and west....	13	2
From Battlements to stone ball of pinnacles	20	0	Ditto, outside side next the Tower, 6ft. ; next the Church....	12	0
Of weather-cock, spindles, and copper balls	6	4	Tower, square of inside ground floor (New Vestry)....	14	0
Length, whole of Church :			Square of 1st Do. (Belfry) ..	14	4
Interior	120	0	Square of 2nd and 3rd Do. clock left and bell chamber	14	6
Of Body, exclusive of Chancel, Old Vestry, &c.	66	6	Externally there only appear 3 stories.		
Of Chancel	19	7	Internally there are 4 floors, viz.		
Of Old Vestry	26	2	The Ground Floor is the Vestry,		
Breadth, whole of Church :			1st Do. Belfry.		
Interior	47	6	2nd Do. Clock left.		
			3rd Do. Bell chamber.		



Drawn by J.P. Neale.

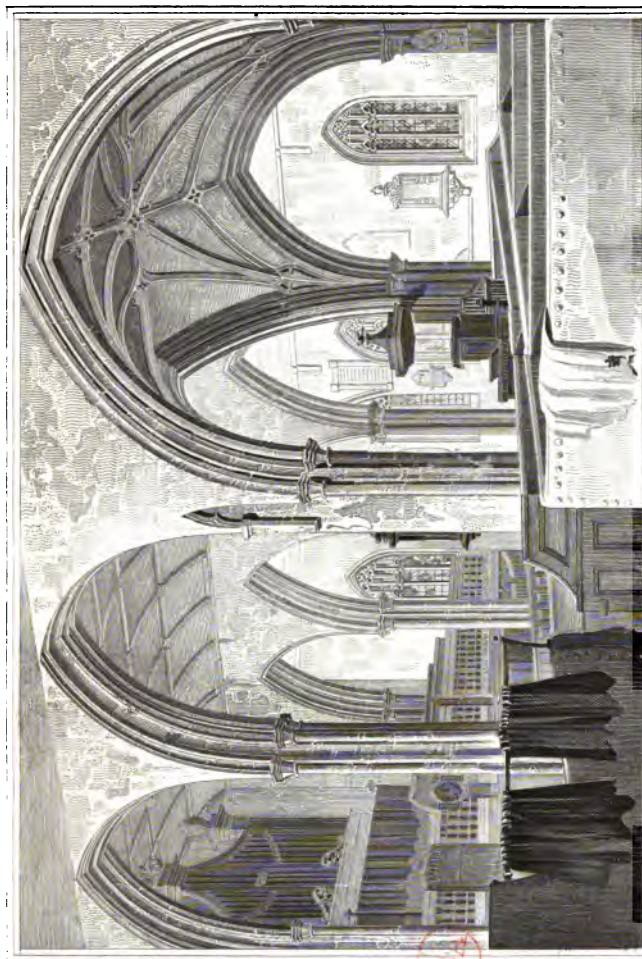
Engraved by W. Wallis.

MARLBOROUGH CHURCH,
WILTSHIRE.

H.L.

Printed by J.P. Neale.

London, 1841. Sold by J.P. Neale, 16, Strand, and J. Black, 11, Strand.



Given by J. L. Heale.

MARLBOROUGH CHURCH,
WILTSHIRE.

T. J. Moore, Publ. July 1, 1825, by J. L. Neale, 16, Bennett St. Blackfriars Road.


The Church of All Saints,
EVESHAM, WORCESTERSHIRE;
VICAR,
THE REV. H. P. COOPER.

THE Vale of Evesham, now so remarkable for its beauty and fertility, was once equally celebrated for the magnificent Abbey, traditionally founded, as early as the year 709, by St. Egwin, for Benedictine monks, and dedicated to the Virgin Mary. All Saints Church, as well as that of St. Lawrence, now in ruins, which stands near it, was originally appropriated to the Abbey, as a subordinate Chapel. The Priest who officiated therein was called a Chaplain, and had the same allowance daily from the Cellar and Buttery, as the rest of the Monks of the Abbey.

The Church stands near an ancient Gateway, within the Cemetery of the two Parishes of All Saints and St. Lawrence, which is a large square planted with trees. The exact date of its erection is not known, but it is mentioned in a deed about 1226. At the west end is an embattled Tower with small pinnacles at the angles, and in a style of architecture which corresponds greatly with that period; it is surmounted by an octagonal spire, terminated with a vane. The Porch, 12 feet by 10, projecting from the base of the Tower, built by Clement Lichfield, Abbot in the reign of Henry VIII, is of very beautiful construction, ornamented with a series of trefoil-headed arches on its exterior, and is adorned with an open worked parapet. The annexed View exhibits the general character of the building, and includes nearly the whole south side of the Church. The pointed windows of the Nave are divided into three trefoil-headed lights, with quatrefoil compartments above; but in the south aisle, or projecting portion seen in the Plate, the windows are larger and more lofty: the lights are here divided by transoms, and the embattled parapet is pierced with small light arches, while the buttresses partake of a more ornamental style of architecture. The body of the Church is nearly 130 feet in length, and its greatest breadth including the north and south aisles, is 73 feet. The Aisles are separated from the body by four Arches of unequal dimensions, those at the east end being nearly double the size of the rest. Against the East wall of the Chancel is a monument to the Rev. John Mitchell, LL. B., vicar of this Church, who died Sept. 9, 1724, æt. 41; Sarah, his wife, and three children. Arms, *party per pale, sable and argent, a chevron*

ALL SAINTS, EVESHAM, WORCESTERSHIRE.

between two heads crossed, counterchanged of the field, Mitchell, impaling pale of six, argent and gules a bend or. On the North side of the Chancel is a small monument to Adam Cave, Gent., ob. 18 Oct. 1698, æt. 29, arms, *vert, fretty argent*; and others to the same family.

About the middle of the South Aisle is the sepulchral Chapel of Clement Lichfield, the 55th Abbot of Evesham, who after having endowed his Convent with many elegant ornaments, and useful additions, had the mortification to witness the total demolition of all. He was elected 28th Dec. 1513, and resigned in 1533, in favor of Philip Hawford, who was then created Abbot for the sole purpose of surrendering the Abbey to the crown, which event took place 17th Nov. that same year, when its site was granted by Henry VIII., to Sir Philip Hobby, Kt., for the sum of 891*l.* 10*s.*; and the splendid edifice erected before the reign of Henry III., was soon afterwards demolished, except the handsome Tower erected by Clement Lichfield, which is 117 feet high, and contains a peal of eight bells, there being but one in the Spire of the Church. The Abbot after his resignation retired to Offenham, a country residence of the Abbot's near this place, where it is most probable he died. He is buried in this Chapel built by himself, on the south side of the Church. It is 16 feet by 13 in extent, and of beautiful florid architecture. On the fretted Ceiling are the initials,  upon an escutcheon. The Abbot's monument is now defaced, but is described in Habington's MSS. collected in the reign of Charles I., towards a History of the County: "At the entrance of this Chapel, lyeth humbled on the ground, the resemblance of an Abbot, truly great, in leaving the dignity of his high place, and wise, when, foreseeing the storm that overthrew this with other Religious Houses, he struck sail to avoid shipwreck. His resemblance is engraved at the altar, in prayer. On his right hand, *Et in virtute tua judica me.* Below on one side, *Quia in inferno nulla est redemptio.* On the opposite, *Miserere mei Deus, et salva me.* Underneath his feet, an inscription, which was also painted on one of the windows, *Orate pro Anima Domini Clementis Lichfield Sacerdotis, cujus tempore Nova Turris Eveshamensis edificata est.* He was buried, as appears by the Register book, October 9, 1546."

The North Aisle was formerly called Derby Chapel, and its windows were adorned in stained glass, with the well known cognizance of the Stauleys, as Lords of the Isle of Man; viz. *Gules three armed, legs conjoined argent*, three times repeated, together with the armorial coats of Sudeley, Mortimer, and others, with that of the Abbey of Evesham: *azure, a chain in chevron, with a ring on the dexter and a Horse lock on the sinister, between three mitres or*; all which are now destroyed.



Drawn by J. P. Neale

Engraved by Liekeux

ALL SAINTS CHURCH,
FAVERSHAM
KENT.

1840.

Printed and Published by J. Neale, at the Kentish Press, in Kentish Lane, London, W.C.



St. Mary's Church,
GREAT MALVERN, WORCESTERSHIRE ;

VICAR,

THE REV. HENRY CARD, D.D. F.R.S. F.A.S. F.R.S.L.

ON the eastern declivity of the *Malvern Hills*, near the entrance of the valley between the Worcestershire Beacon and North Hill, is situated the healthful and picturesque Village of GREAT MALVERN. The buildings are pleasantly interspersed amidst orchards, gardens, and plantations ; and the scenery of the neighbourhood combines, in their happiest union, the romantic, the beautiful, and the sublime. Hygeia presides over its springs ; and the lyre of Poesy has frequently been strung in admiration of its varied charms.

But it is not to its situation alone, nor to the delightful prospects which its vicinity affords, that Malvern is indebted for its attractions. The salubrity of its *Wells*, and the interest excited by its CHURCH, which exhibits in its Architecture a very beautiful example of the latest period of the *Pointed Style*, furnish additional sources of healthful pleasure, and mental gratification.

Malvern has long been celebrated in Ecclesiastical History ; and the Village itself owes its origin to an *Hermitage*, or PRIORY, which according to Thomas, who wrote an account of its Antiquities and Church, in Latin, (temp. James I.) was founded here, "in the wild forest," anterior to the Norman Invasion. This establishment was for seculars ; and our author states that Urso D'Abitot, or D'Abtot, a Norman Baron, who possessed considerable estates in this County, was the founder. In this Thomas has been contradicted, there being no mention of D'Abtot's name in either of the two Charters granted to the Priory by King Henry the First. If not the founder, however, it is evident that Urso was a benefactor very soon *after* the Conquest ; there being extant a rather curious grant made by him to the Malvern brotherhood, (vide Nash's Hist. of Worcestershire, vol. ii. p. 266, note,) to which, among the witnesses, is 'Athelisa Vicecomitissa,' the Sheriff's Lady, his own wife. That some kind of a religious house was founded

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

here prior to the Conquest, is apparent from a Charter of Henry the First's, referred to in Dugdale's Monasticon, which mentions that it was endowed by King Edward the Confessor.

A somewhat different account of this foundation has been given in Nash's History, viz. "Before the Conquest, Malvern was a wilderness thick set with trees, and some Monks, who aspired to greater sanctity, retired [thither] from the Priory of Worcester, and became Hermits. The enthusiasm spread so rapidly that their number soon increased to three hundred; when, forming themselves into a Society they agreed to live according to the Order of St. Benedict, and elected Aldwin, one of their company, to be Superior." Nash refers to William of Malmsbury, as his authority for this statement; but in respect to the number of brethren congregated under Aldwin, or Aldewine he is incorrect; Malmsbury's words being,—'Usque ad *tricenarium* numerum,' that is, thirty, and not *trecenarium*, or three hundred. He was probably misled by Habyngton, the author of an account of this Priory, which was dedicated to Queen Elizabeth, and printed in 1596; and in which Habyngton has fallen into the same mistake.

In the "*Annal. Wigorniensis*," Aldwin is expressly called the *founder*, from the circumstance, as Habyngton rationally conjectures, of his having "begged of the charity of others, as much as perfected this foundation." He appears to have been one of the Anchorites at Malvern;—and about the year 1083, he was persuaded by St. Wolstan, Bishop of Worcester, to become a Benedictine Monk, instead of making a pilgrimage to Jerusalem, as he had previously intended, with assurances that his place at Malvern would be wonderfully favoured by God: these assurances he is said to have lived to see fulfilled in a very considerable degree; the benefactions which he obtained by his zeal having enabled him to found a Priory and Church for thirty monks, in honour of the Virgin Mary. One of the principal benefactors was Gislebertus Crispinus, Abbot of Westminster, who, with the consent of his Convent, assigned several estates and manors to the new foundation; stipulating, as it should seem, that the future patronage of the Priory should belong to his own establishment: hence the Abbots of Westminster always claimed the approval and confirmation of the Priors of Malvern; though it was not without many disputes that they maintained their privileges. Malvern, therefore, was regarded as a subordinate Cell to the Abbey Church; and the Dean and Chapter of Westminster have lands in its vicinity at the present time.

Henry the First was a considerable donor to this Priory; besides confirming all former grants by his Charter, dated in 1127, he bestowed various lands upon its inmates. In 1159, William Burdett gave to God, and St. Mary of Malvern, all the land he had in Aucott in Warwickshire,

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

with the mill, &c. and other possessions, for the foundation of a Cell for four monks. Another Cell, subordinate to Malvern, was afterwards founded at Brockbury, in the parish of Colwall, in Herefordshire.

Bishop Latimer, about the period of the dissolution, petitioned that two or three religious houses in each county, and in particular, that of Great Malvern, might remain, and their revenues be applied to the purposes of education; but this was overruled by the cupidity of Henry the Eighth's counsellors. When the Priory was dissolved, the value of its possessions was estimated, according to Dugdale, at 308*l.* 1*s.* 5½*d.*; and according to Speed, at 375*l.* 0*s.* 6*d.* In the thirty-sixth of Henry VIII. the Priory demesne was granted to William Pinnock, who transferred it to John Knotesford, Sergeant at Arms, by whose descendants it was sold to James Oliver, of the city of Worcester, about the year 1774. Queen Elizabeth in her thirty-first year, granted to Richard Braythewayte, and Roger Bromley, and their heirs, all the tythes of lambs, pigs, calves, eggs, hemp, and flax, and the oblations of the Parish, and of the Chapel of St. Leonard, on condition of their paying 8*l.* yearly to the Vicar, and 8*s.* 2*d.* to the Archdeacon of Worcester, "in respect of a synodal and procuration, issuing out of the said tythes." The Priory Gateway still remains in tolerable preservation; together with an ancient and somewhat curious wooden edifice, supposed to have been the Refectory and Audit Hall, which has been converted into a barn with stabling.

The CHURCH is a large and spacious structure, built in the form of a cross, and having a lofty tower rising from the intersection of the nave and transept. Formerly, two Chapels were attached to it, which have been destroyed; viz. one at the east end, consecrated to the Virgin Mary; and another on the south side. After the conveyance of the Priory demesne to John Knotesford, Esq., as mentioned above, this edifice was purchased from him by the inhabitants of Malvern, for 200*l.*, and made parochial. The Patron of the Living is Edward Foley, Esq., of Stoke Edith Park, in Herefordshire.

The more ancient parts of this fabric, which are principally confined to the massive columns and arches of the nave, are of early Norman architecture: but the rest of the building is in the pointed style of Henry the Seventh's time. That munificent Patron of the arts, Sir Reginald Bray, K. G., who was a native of St. John's, Worcester, was the architect; and under his superintendance the Church assumed that appearance and character which have rendered it the admiration of every person conversant in elegant design, and ingenious workmanship. Sir Reginald's great abilities, and his zealous attachment to the Lancastrian cause, occasioned him to enjoy the entire friendship of his Sovereign; and Henry himself, his Queen, and his family, are reported to have assisted him in renovating and embellishing this interesting pile. The painted and

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

stained glass that formerly adorned the windows, and of which many beautiful specimens still remain, though greatly misplaced and mutilated, are, in particular, stated to have been executed at the charge of those illustrious personages.

During the lapse of centuries, and through the culpable neglect of those who ought to have attended to its preservation, this Church became greatly dilapidated; so much so, indeed, that about the year 1788, it is described as being in such a ruinous state, "that it could not be used with either convenience or safety; the roof, when it rained, admitting much water; the seats being mouldy and decayed; the walls and floor dreadfully damp, (for some parts of the Church were subject to be flooded,) and the ivy allowed to pierce through the broken windows, and cover a large portion of the east end of the fabric." In this forlorn state it continued till about the years 1812 and 1813, when the roof and ceiling were repaired, and the ivy entirely cut away; the expenses being defrayed by a subscription principally raised among the nobility and gentry of the surrounding country. Much, however, yet remained to be done; when in a propitious hour, in 1815, the Rev. Dr. Card was inducted to this Vicarage; and that gentleman immediately directed his attention to the repairs which were still requisite. Through his activity and zeal, a further subscription was obtained; and the Church, within three years afterwards, was placed in that complete state of reparation and improvement in which it now appears.

From many points of view this structure is seen to great advantage, and particularly from the north, as represented in Plate I. The tower, which rises to the elevation of 124 feet, is finely ornamented with a pierced battlement, and corresponding pinnacles, which are rather peculiarly designed, as may be seen in the engraving. Elegant tracery adorns the windows; and the open-work of the embattlements westward from the transept, gives an agreeable lightness to the upper part of the walls. On the north side, there is a considerable descent to the Church, from the irregularity of the ground. In the tower are six bells and a set of chimes.

The interior has a neat and impressive character: its length is 173 feet, and its breadth 63 feet; the height of the nave is 63 feet. When the sun's rays are beheld streaming through the rich tints of its coloured glass, the effect is very fine. The nave is neatly pewed; and in a handsome gallery near the entrance in the north-aisle is a good organ. On the front of the gallery are the arms of her late royal highness the Princess Charlotte of Wales, together with those of his serene highness Prince Leopold, her husband. The pews of Earl Beauchamp and Edward Foley, Esq, are respectively ornamented, in front, with their armorial bearings. On each side the chancel, are placed the ancient stalls of the monks, the under parts, or *sub-sella*, of which exhibit various

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

grotesque and other carvings in basso-relievo. Among them are the following subjects: which have been rudely etched by the late John Carter, in the second Volume of his "Ancient Sculpture and Painting." —1. A Man on his death-bed, with a Priest at his head and a Doctor at his feet, to whom he is offering bags of wealth to secure their aid. 2. A Monk driving away the Devil, by propelling wind into his fundament with a pair of bellows. 3. A Gardener holding a staff and garden-hook with plants, &c. by his side. 4. A Man with a basket of fruit on his right arm: in his left hand he holds up a pine. 5. A Male figure sustaining a large goblet in each hand; probably meant as an emblem of gluttony, his belly appearing to swag on the table before him, upon which are remains of a repast. 6. An Angel playing on a cittern.

The altar-piece consists of an entablature supported by columns of the Ionic order, in the pannels between which, the Lord's Prayer, the Creed, and the Commandments, are neatly painted. Near it, on each side, are ranged a number of the curiously inscribed *Tiles*, which formed a part of the pavement of the ancient Church, intermixed with others on which the armorial bearings of divers benefactors were represented. Each tile is about five inches and a quarter square, in superficial extent; and nearly an inch and a half in thickness. They are mostly of a dark red, or brown colour: the arms and letters have been impressed on them when soft, and the indents afterwards filled up with a different coloured clay; as orange, &c. The inscription on the greater number of the tiles is as follows:

Thenke . mon . pi . liffe .
 mai . not . eu . endure .
 pat . pow . dost . pi . self .
 of . pat . pow . art . surte .
 but . pat . pow . gebist .
 un . to . pi . sectur . cure .
 and . eu . hit . aballe . ye .
 hit . is . but . aventure .

When divested of its obsolete orthography, this inscription might be rendered thus:—Think, man! thy life will not endure for ever. What thou dost thyself, of that thou art certain; but what thou leavest to thy executors' care, it is but a chance that it will ever avail thee.—Another tile of the same kind is fixed against the large column on the north side, near the entrance to the chancel; and various others, collected from different parts of the floor during the late repairs, have been used for facing a low semicircular wall at the east end of the Church. Among the armorial bearings on these tiles were those of Edward the Confessor, and of many ancient baronial families; particularly Bohun, Earl of

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

Northampton; Beauchamp, Earl of Warwick; Mortimer, Earl of March; Clare, Earl of Gloucester; and Beauchamp, of Powick. According to Nash, the date of the tiles about the choir, is 1463; viz. 36th of Henry the Sixth.

Most, if not all of the windows of this edifice were very richly embellished with painted glass, on which numerous subjects from Scripture were depicted; and likewise the effigies of benefactors with their arms on their surcoats. Though much of it has been destroyed, from culpable neglect, and wilful devastation, there is still sufficient remaining to attest its original splendour; but the different series of historical representations are in every instance incomplete; and only a few of the portraits now exist.

In the sixteen lower compartments of the great east window, were the principal events of our Saviour's life and passion; but nearly the whole has been broken; and the remaining fragments are so confusedly misplaced that no subject can be traced. In the upper divisions are the twelve Apostles, with other figures. This window is shewn in Plate III., the view being taken from the north side of the Church, near the entrance of the transept.

In the third window from the east, on the north side, are the arms of Westminster Abbey; together with several transactions of the Monk Aldwin, relating to his procuring Letters Patent for the foundation of this Church from Pope Gregory the Seventh and William the Conqueror. In the fourth window, the Crucifixion is represented in three divisions: in the centre is Jesus upon the cross, on the right is St. John the Evangelist and the Virgin Mary, and on the left, the Centurion speaking to his soldiers. In the fifth window is a seraph, a cherub, and an arch-angel: several figures were removed from this part into the west window, when the latter was glazed during the recent improvements. In the ninth window is St. Peter, but greatly mutilated.

In the great west window was originally a representation of the Day of Judgment, said to have been "not inferior to the paintings of Michael Angelo." The whole however was demolished by unruly boys, who, whilst the Church remained in its dilapidated state, were wilfully suffered to throw stones at the various figures thereon delineated. Under the directions of the present Vicar, aided by a benefaction of 50*l.* from the late Princess Charlotte of Wales, and Prince Leopold, her consort, this window has been again resplendently filled with painted glass, brought from less observable situations in other parts of the Church. The principal recognized figures are St. Lawrence and St. George, the others are Popes, Bishops, Saints, &c.

In the fourth window from the east, on the south side, are twelve Scriptural subjects, commencing with the Creation, and ending with the

infancy of Cain, viz. 1. The Almighty forming the earth out of a chaos of confused atoms. 2. God creating the moon and the stars. 3, 4, and 5. God creating the plants, the fowls of the air, and the trees and beasts of the field. 6. God creating Man out of the dust of the ground. 7. Adam in a deep sleep, and God taking a rib from his left side to create Woman. 8. God leading Adam and Eve into Paradise. 9. Adam and Eve eating the forbidden fruit. 10. Adam and Eve hiding themselves among the trees in the garden. 11. The Angel of the Lord expelling Adam and Eve from Paradise. 12. Adam tilling the ground, and Eve with Cain upon her knee.

In the fifth window was the history of Noah, but the only subjects not utterly mutilated, are these:—the Almighty appearing to Noah, and commanding him to build an Ark; and Noah sending out the Dove to see if the Deluge had subsided. In the sixth window were the stories of Abraham and Isaac, but the only events now intelligible are as follow:—God appearing to Abraham; Abraham taking Sarah to wife; Abraham putting out Hagar, the bondwoman; Abraham journeying to Mount Moriah; and Isaac sending Esau for venison. In the seventh window was the history of Joseph, but no more than two subjects are now distinguishable, viz.—Joseph's dream, that the sun, moon, and stars, were making obeisance to him; and Joseph sold by his brethren to the Midianites. The eighth window was occupied with various subjects from the history of the Israelites, but nothing intelligible can now be traced.

The north end of the transept, (which is delineated in Plate II,) opens from the chancel by a high pointed arch, having numerous mouldings rising from light shafts: at the sides are various compartments of handsome panneling. The large window in *Jesus Chapel*, which forms the extremity of the transept, exhibits some elegant remains of the painted glass with which it was once filled. Several of the compartments were blown out in the time of James the First, when much was broken, and the rest was never properly replaced. In the upper large compartments were represented in a circle, (the traces of which may still be seen, as shewn in the accompanying print,) the Father, Son, and Holy Ghost, placing a crown on the head of the Virgin Mary: around them were the angelic choirs praising God on various instruments. In one of the upper divisions to the right of the circle, is the Offering of the Magi; and, on the left of it, are Adam and Eve praying in the midst of the Infernal Spirits, with our Saviour taking the hand of Adam to lead him forth. In other divisions, were, formerly, Christ received into Heaven, and St. Michael combating with Satan.

Besides the above, there were also the figures of Henry the Seventh armed and crowned; Elizabeth his Queen; the Princes Arthur and

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

Henry, their sons; Sir Reginald Bray, K.G.; Sir John Savage, and Thomas Lovell, Esq.; all of whom were Henry's privy-counsellors. The figures of Prince Henry and Sir Reginald Bray alone remain perfect; there is likewise the lower part of that of the Queen, but in a reversed position. They were all on their knees, praying; and under them was this inscription: *Orate pro bono statu nobilissimi et excellentissimi regis Henrici Septimi et Elizabethæ reginæ ac domini Authuri principis filii eorundem, nec non predilectissime consortis sue et suorum trium militum.*

Prince Henry is represented under a canopy of state, richly ornamented with flowing drapery, diversely embroidered. He is kneeling on two cushions, tasselled, placed on a ground of small squares, chequered black and yellow. Before him, on a desk or table, covered with tapestry, is an open book, on a cushion fringed and tasselled; on the book lies a sceptre. He wears a shirt of mail, but is otherwise in compleat plate armour, except an helmet. On the breast of his surcoat, are the arms of France and England, quarterly; and the same arms are on his right shoulder: round his neck is a file of three points, argent. On his head is an open coronet; from which his hair descends in long ringlets. The scabbard of his sword is much ornamented. His spurs are very long; but the points of the rowels are short. The canopy is surrounded by angels, sounding musical instruments, as sackbuts, bagpipes, and citterns played on by a small stick, or plectrum.

Sir Reginald Bray is kneeling on a crimson cushion, under a very rich Gothic canopy, or tabernacle, within a niche; the latter is variously ornamented in compartments of a screen-like appearance, blue, yellow, and crimson. He is in plate armour, and a shirt of mail, but without his helmet. His sword has a richly wrought scabbard, but it is not so long as that of Prince Henry: the rowels of his spurs have long points. Before him, on a desk and cushion, fringed and tasselled, is an open book: the cushion is embroidered with his name, in Latin. On the breast and shoulder of his surcoat, are his arms, viz. arg. a chevr. betw. three eagles' legs, sab. erased *à la cuisse*, Gu. At his back is a richly-wrought shrine, or reliquary.

Each of the above paintings is three feet two inches in height: they were engraved by Strutt, for his "Manners, Customs," &c., but that of Prince Henry is erroneously called Henry the Seventh. They have been engraved also by the late John Carter, who made drawings from them on the spot, in the year 1788: his engravings, coloured like the originals, were published in the second volume of his "Ancient Sculpture and Painting." The Nativity, the Marriage of Canaan, and Christ sitting among the Doctors in the Temple, are also included in this window; together with other confused pieces now unintelligible.

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

The west window of this Chapel, which consists of nine divisions, contains the finest paintings in the Church, with the exception of the two figures just described. They are all entire, and include among others, the following subjects: the Salutation of Elizabeth; the Visitation of the Angel to Mary; the Nativity; the Presentation in the Temple; the Blind restored to Sight; the Resurrection of Lazarus; the Multitude following our Saviour; and the Last Supper.

In the Vicar's Chapel at the east end of the north aisle, is a small window, which in the year 1820, was elegantly filled up with painted and stained glass; on which is depicted the arms of forty-six benefactors to the recent repairs of this Church: below the window is this inscription:—

Stranger, thou beholdest here the Armorial bearings of those who chiefly aided the Vicar, Henry Card, in restoring the interior of this venerable fabric; and having done this pious deed, they further consented to his wishes of placing their Arms in this window, as commemorative of it. A.D. 1820.

Among the few remarkable monuments in this structure there is one of unquestionable antiquity, but the person whom it represents is unknown. It is a mutilated statue of a *Knight*, now placed in a recess at the north end of Jesus Chapel, whither it was removed, at the commencement of the late repairs, from a low and simple tomb, or pedestal, in the south aisle. Carter, who states that no similar figure had ever fallen under his observation, describes it as being arrayed in mail armour of the Conqueror's time, having a long surcoat over it. The right hand is armed with a battle-axe; the left holds a circular shield, or target, and from under it hangs a sword. The feet have been broken off above the ankles. In another recess in the same Chapel, is an inscribed stone, of a coffin-like form, in memory of Prior *Walcher*, who succeeded Aldwin in the government of this Monastery: it was dug up in May, 1711, in the Priory garden, about three feet from the church-wall. The inscription is in monkish rhyme, as follows:—

Philosophvs dignvs bonvs Astrologvs, Lotheringvs,
Vir pius ac hvmilis, monachvs, Prior hvivs ovilis,
Hic jacet in cista, Geometricvs ac Abocista,
Doctor Walchervs; flet, plebs, dolet vndiqve clervs;
Hvic lxx prima mori dedit Octobris seniori;
Vivat vt in cœlis exoret pris qve fidelis. MCXXXV.

The monument shewn in Plate III., on the south side of the chancel, is that of *John Knotesford*, Esq., who was the proprietor of this Church and its demesne, in Queen Elizabeth's reign, as mentioned above. He is represented by a recumbent figure, in plate armour: at his side is the effigy of his lady, and at their feet is Anne, their eldest of five daughters,

ST. MARY'S CHURCH, GREAT MALVERN, WORCESTERSHIRE.

by whom this monument was erected: he died on the 23d of November, 1599. Various slabs for the ancient family of Lygon, &c. and mural tablets for more recent interments, are included in the remaining sepulchral memorials. In the wall of the south aisle is an enriched circular arch, which some have supposed to have been a confessional, but it is probably nothing more than a recess once occupied by an ancient tomb.

In the north transept are two inscribed tables, stating the names of the benefactors, &c. (with the sums they respectively gave,) of those who contributed to the late repairs: the totals, from the year 1809 to 1818, amounted to 2,688*l.* 17*s.*

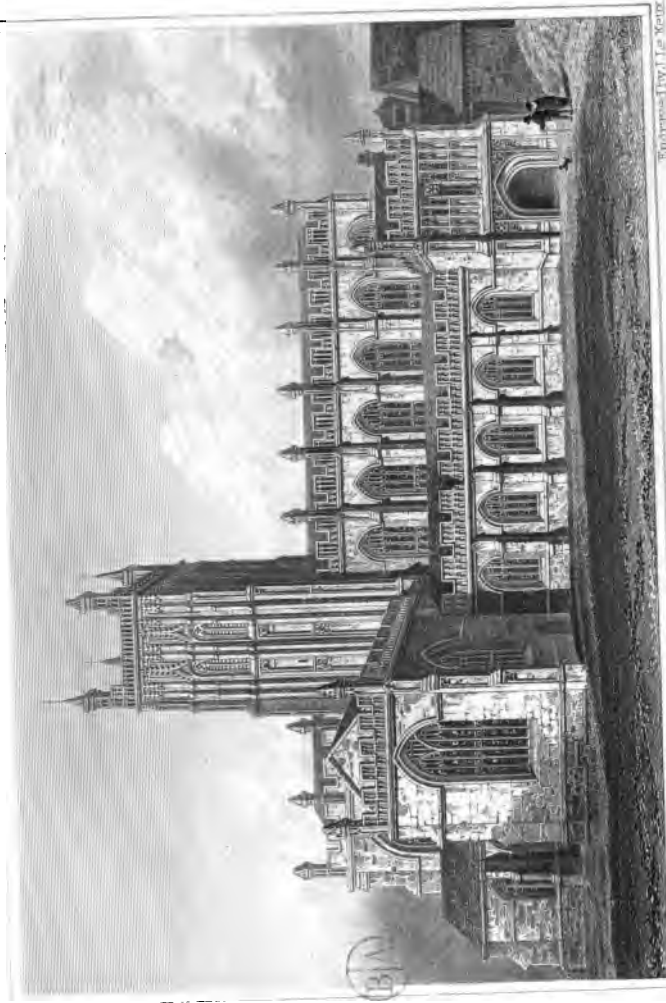
Gervase of Canterbury, in his MS. Chronicle, as quoted in Tanner's Notitia, mentions this Church as dedicated to St. Michael as well as to the Virgin; it is likewise called St. Michael Malvern, in an original charter preserved in the British Museum, referred to by the editors of the new edition of Dugdale's Monasticon.

The old Parish Church was dedicated to St. Thomas the Apostle, and stood not far from the present Church, at the north-west angle of the Church-yard. It was ninety feet in length, thirty-six in width; and had one small Chapel to the south.

Although Great Malvern was a cell to the Abbey of Westminster, the Prior and Convent appear to have acted, in the management of their estates, &c. as an independent corporation.

"In ancient time," remarks Madox, in the Dissertation on Ancient Charters and Instruments prefixed to his *Formulare Anglicanum*, "some Demises were made, which appear pretty singular. Thus *Herbert*, Abbot of Westminster, granted to the Monks of *Malvern*, *Manerium de Powicā ad Firmam, pro xxiiii. libris per annum; Hæc pecunia per iiii terminos reddenda est, scilicet, &c.; Et tamdiu teneant, quamdiu obediētes fuerint et subjecti [nostræ] Matri Ecclesiæ, et de hæc obediētiā fideliter servierint; Et illas Consuetudines habeat Abbas, in eodem Manerio, quas habet in omnibus aliis Maneriis quæ similiter sunt ad Firmam.* Ex. Orig. Cyrogr. in archiv. S. Petri Westm.

According to the Population Act of 1821, the Parish of Great Malvern contained 313 houses: the number of inhabitants was 1,568; of whom 750 were males, and 818 females.



Engraved by J. Le Keux

GREAT MALVERN CHURCH.

W. P. W. P. W. P. W. P.

PL.

The church is situated on the north side of the town, and is one of the most beautiful in the county.





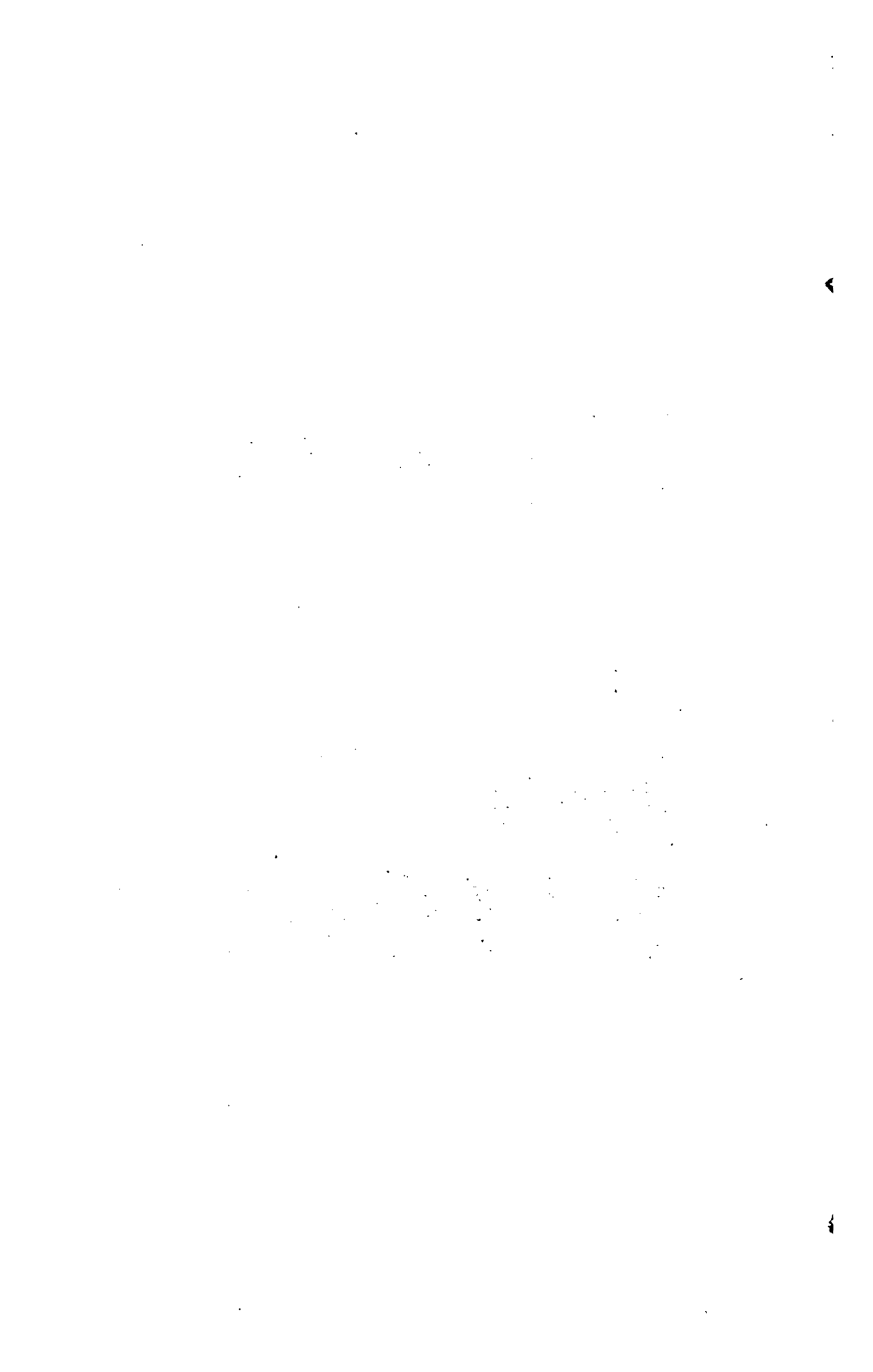
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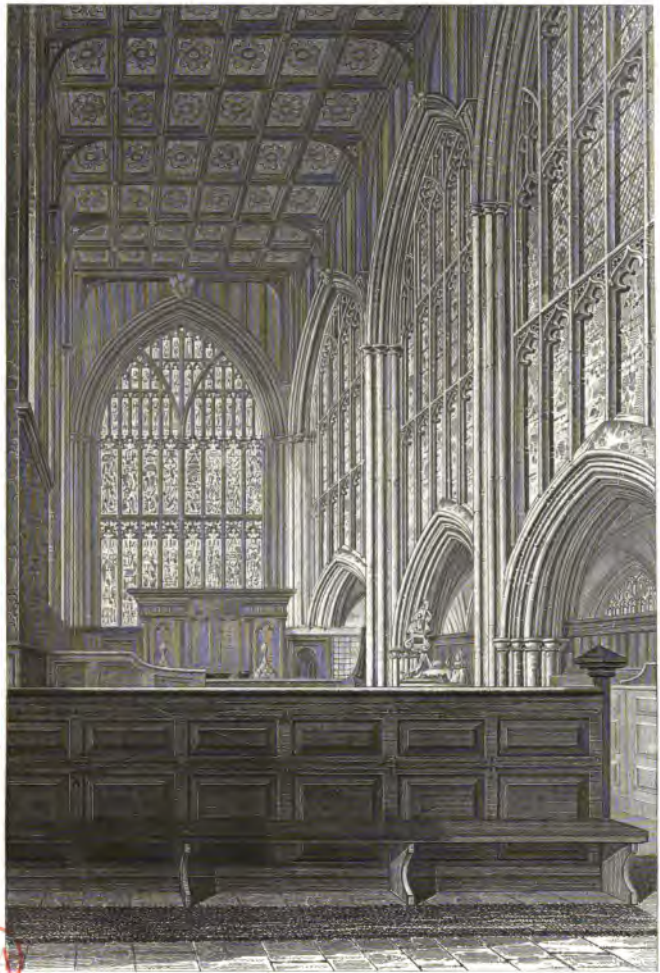
Engraved by J. Le Keux.

GREAT MALVERN CHURCH,
WORCESTERSHIRE
(VIEWING THE CHAPEL)

H 2

Printed by J. G. Smith, at the Malvern Press, Malvern, Worcester.





Engraved by J. F. Neale.

Engraved by J. Le Keux.

GREAT MALVERN CHURCH

W. MALVERN, WORCESTERSHIRE.
NORTH-WEST CORNER OF THE CHURCH.

Printed and Published by J. F. Neale, at the Office of the Church of England, No. 1, St. Martin's Lane, London, W.C.

St. Giles's Church,
LITTLE MALVERN, WORCESTERSHIRE;

PERPETUAL CURATE,

THE REV. EDWARD WOODYATT, B. A.

LITTLE MALVERN, a small village about three miles southward from Great Malvern, is situated on a woody slope, near the entrance of an extensive recess or hollow, in the range of hills of which the Herefordshire Beacon forms such a conspicuous object. According to the return made to the Privy Council by Bishop Sandys, in the reign of Queen Elizabeth, this parish contained thirty-seven families, but at the present time there are fifteen only. The number of inhabitants, as taken under the Population Act of 1821, was sixty-seven; viz. thirty-three males and thirty-four females, most of whom are employed in agriculture.

In the Anglo-Norman times, this district was little otherwise than an umbrageous wilderness, well calculated for privacy and seclusion. Here, therefore, about the year 1171, two brothers, named Joceline and Edred, founded a small Benedictine Priory, for themselves and a few other monks who had separated from the Priory at Worcester, to which this cell became subordinate. The new establishment was dedicated to St. Giles, and it continued till the dissolution of the lesser monasteries in 1538, at which period it contained a prior and seven monks. Its possessions, which were valued at 98*l.* per annum, were afterwards granted to Richard Andrews and Nicholas Temple.

The present Church, which is that which belonged to the Priory, was built on the site of the more ancient edifice about the year 1482, temp. Hen. VII., by the influence of that celebrated prelate and architect, John Alcocke, Bishop of Worcester. It was originally constructed in the form of a cross, having an embattled Tower rising from the centre; but the Transept has long been in ruins and partly destroyed, and the other divisions of the building are much dilapidated. From several points of view it forms a picturesque and striking object, particularly when its pointed windows and rich tracery are seen in combination with the mantling ivy that has been suffered to overspread a portion of the exterior walls. In descending the hilly road from Ledbury, the eye glances over the Tower of the Church, (which appears to rise from thick woods), and penetrates into Gloucestershire, the intermediate country being finely variegated. The variety of ground and scenery comprehended in this prospect, renders it exceedingly interesting. Cottle has thus noticed the Church in his Poem on *Malvern Hills*.

ST. GILES'S CHURCH, LITTLE MALVERN, WORCESTERSHIRE.

Just peeping from a woody covert near
The Lesser Malvern stands. Sequestered Church!
The spot around thee speaks of quietness.
Down at the mountain's base thou long hast brav'd
The vernal tempest and December's storms;
Yet at this tranquil time most fair thou art.
The aged oaks around, and towering elms,
In wild luxuriance spread their stately limbs;
And true to friendship, ward each angry blast,
That, howling through the valley, sweeps along
To thy dark battlements.

On each side of the upper division of the Tower is a handsome window, separated into two lights by a mullion, and having a quatrefoil and other tracery near the apex. The adjoining walls are wrought into tracery, displaying some bold overhanging mouldings. It seems probable, from its appearance, that the present roof is far more modern than the other parts of the building.

The interior of the Church (vide Plate II.) is plain and uninviting, although indications of former splendor still remain in its vestiges of painted glass and armorial blazonry. Some rude seats, with a few pews, or rather boxes, in the Nave, and some old stalls on each side the Chancel, are the inadequate accommodations for its numerous congregation during divine service. A wooden screen, that has been perforated in the Gothic style, in compartments, but is now much broken, separates the Nave from the Chancel. Nearly over it, extending from wall to wall, is a beautifully-carved beam, exhibiting foliage, finely relieved and under-cut. In an angle near the stalls on the north side, is a grotesque carving. The east window is ornamented with very elegant tracery, dividing it into numerous lights, the principal of which are trefoil-headed: quatrefoils and other forms complete the design. In the upper divisions are several armorial shields in stained glass; and in the lower compartments are the remains of some figures, which are stated to have been portraits of the Queen and part of the family of Edward the Fourth. In the pavement are several wrought tiles, on one or two of which the same inscription may be traced as that already given in the account of Great Malvern Church. The Font, which is of stone, and of an octagonal form, stands among the pews on the north side of the Nave.

The sepulchral memorials are principally confined to a few mural tablets of little importance; but there were formerly some monuments here of considerable antiquity. Habyngdon says, that in his time, (viz. Queen Elizabeth's reign) "there lay in the south aisle a Knight, or crusader, all armed saving his face, his right hand on his sword, and his legs crossed: on his right hand lay his Lady, with her arms crossed." He imagined this latter position to indicate that the lady had accompanied her husband, in his military-religious pilgrimage to the Holy Land.

The Church is a perpetual curacy. The living is in the gift of Mrs. Wakeman, of Little Malvern, who is a Roman Catholic, and therefore incapable of presenting; she has, however, the nomination to the living, and the presentation is made by the Right Hon. the Earl Somers.



Engraved by J. S. Keux.

PL. I.

LITTLE MALVERN CHURCH.

W. J. ESTEY, PHILADELPHIA.

From the original.

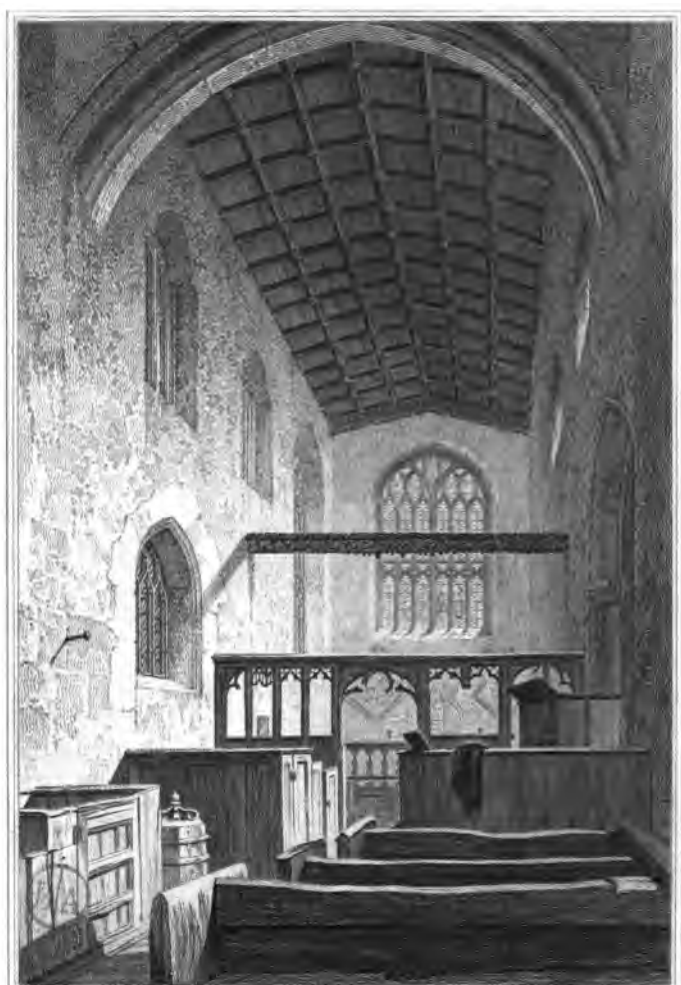
1849.

Printed and Published by J. S. Keux, at the Little Malvern Church, Philadelphia.

1. The first part of the paper discusses the importance of the study of the history of the United States, and the role of the American people in the development of the country.

2. The second part of the paper discusses the role of the American people in the development of the country, and the importance of the study of the history of the United States.

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Drawn by P. Neale

Engraved by H. Le Keux

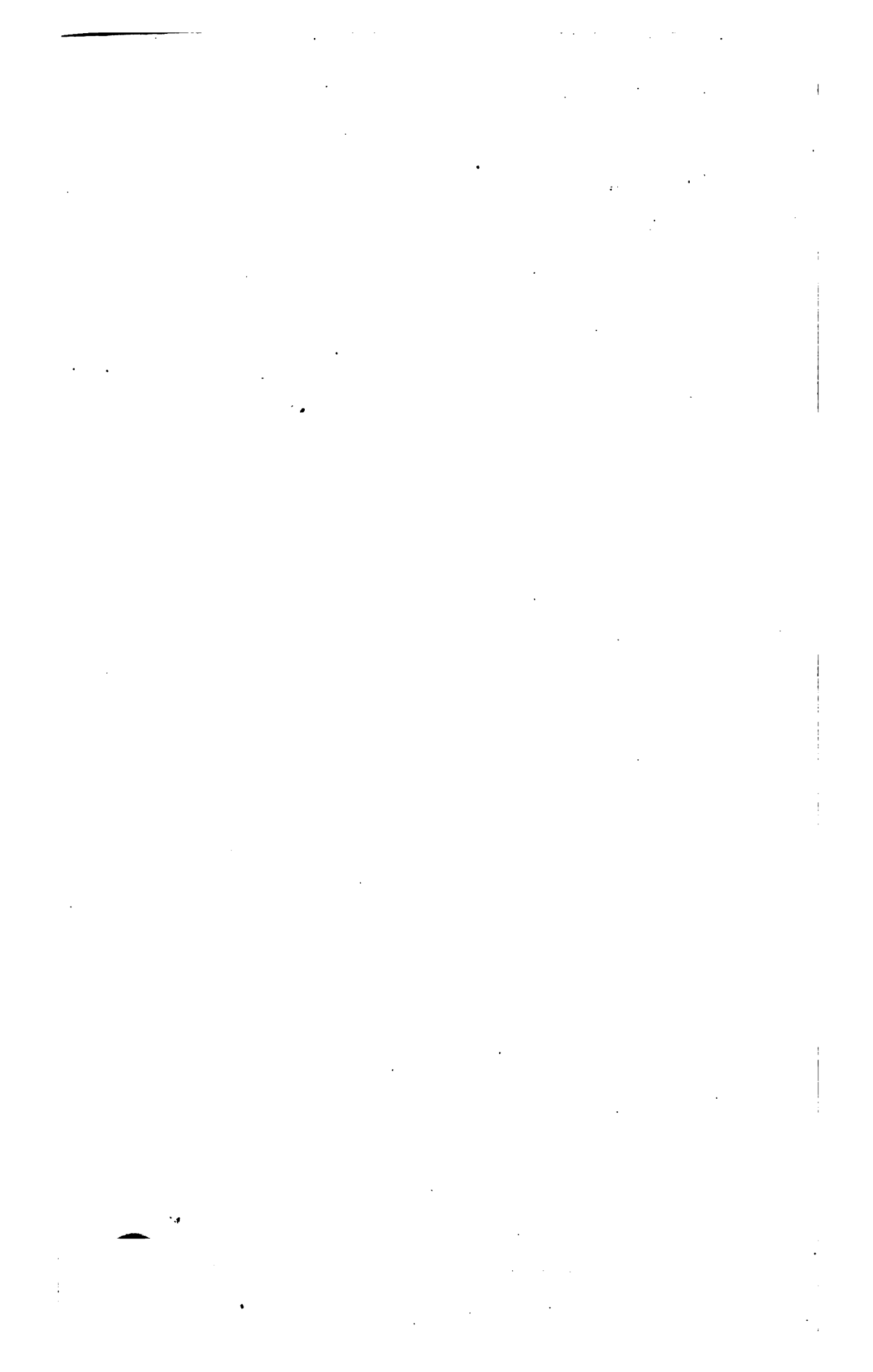
LITTLE MALVERN CHURCH.

WORCESTERSHIRE.

INTERIOR LOOKING EAST.

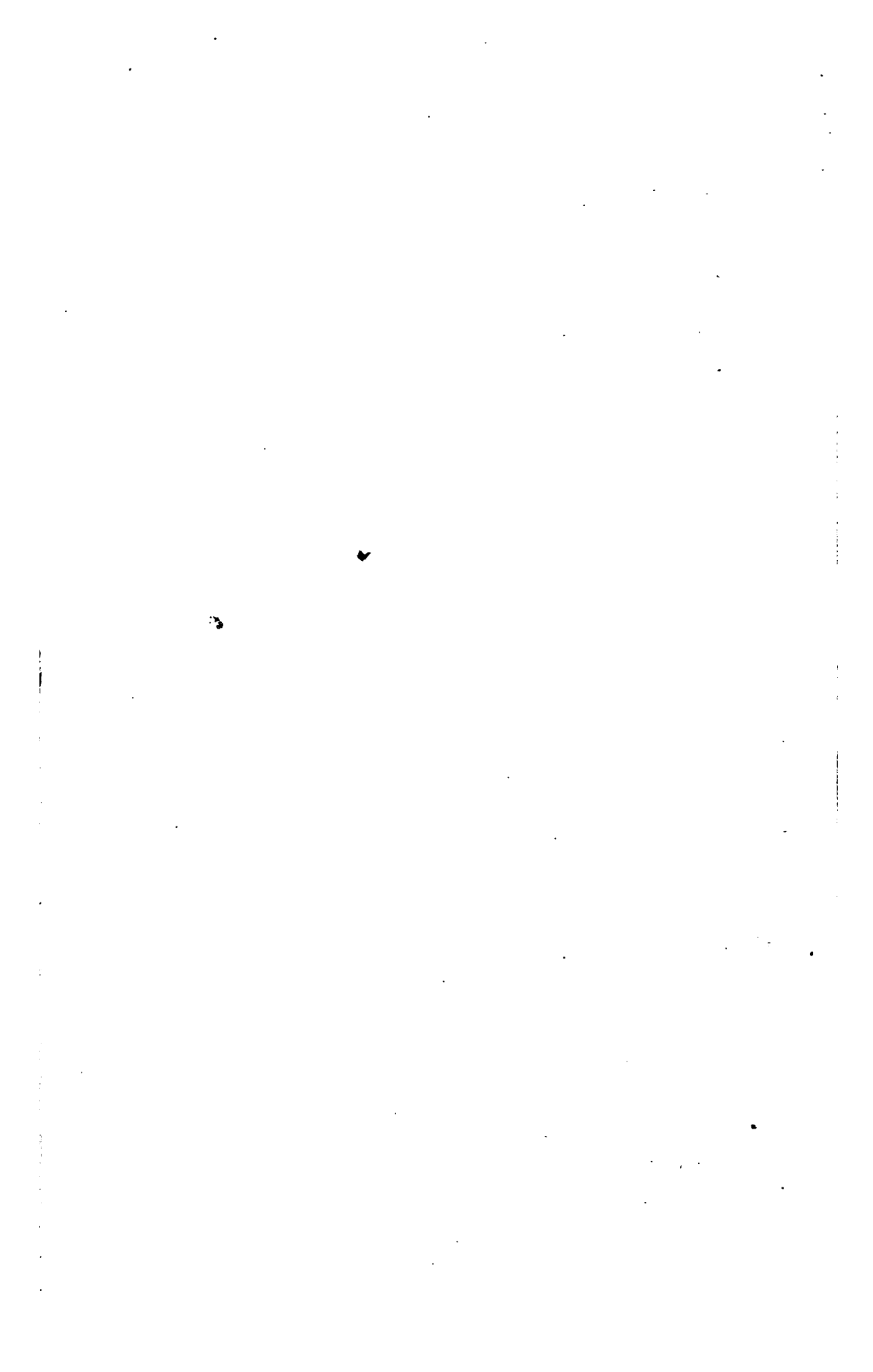
PL. 2.


For the ENGRAVING of this and other Views see the List of Plates at the end of the Volume.









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